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INSIDE THIS WEEK

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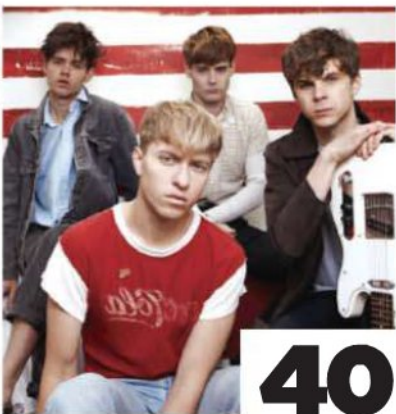
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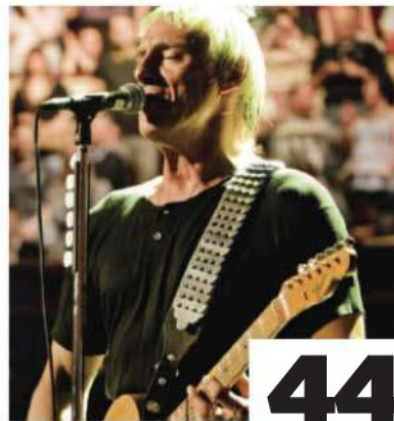


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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK



TRACK
OF
THE
WEEK

WU LYF

Concrete Gold/Heavy Pop

The most secretive new band in the country (and most thrilling) finally step out of the shadows. Wu Lyf – that's World Unite Lucifer Youth Foundation – still won't say exactly what their intentions are, but these two new recordings back up the incredible hype surrounding the still-unsigned Manchester quartet. You can hear both 'Concrete Gold' and 'Heavy Pop' at Worldunite.org, along with a stunning video made by the band featuring footage of tribal gatherings and religious ceremonies interspersed with volcanoes, toddlers smoking, gang violence and bull-fighting. It's the perfect accompaniment to the music, which is 100 per cent brutal and completely unlike anything else out there at present. They call their style heavy pop, and the song of the same title is the best of the two, hooked around a chiming guitar and slashed-throat horror show vocals from leader Ellery Roberts. Goes without saying that the video's not embeddable anywhere, and – unsurprisingly – you won't be finding either song on iTunes

anytime soon either. So instead you're gonna have to buy it on limited-edition vinyl from WuLyf.org. But have the band already thrown in the towel? Cryptic

The music is 100 per cent brutal and unlike anything else out there at present

Facebook messages suggest that they're going into hiding. "Baby we done our time," they write. "We won't be playing heavy pop in Manchester for a while, we're going to some place nice where there no mosquitos at." Wu Lyf don't play by the rules. But even if they really do hate you, you'll just end up loving them more. **Matt Wilkinson, News Reporter**
Hear it at Worldunite.org now



VAMPIRE WEEKEND

Jonathan Low

Twilight's producers wouldn't have slept if they'd never bagged Vampire Weekend for the soundtrack, so here comes new song 'Jonathan Low' for *Eclipse*. Rather than sounding vampiric, though, the chiming mandolins, swooning strings and '80s drums on '...Low' actually invoke blue skies and hot days. Forget RPatz, this ought to be the summer's soundtrack.

Paul Stokes, Associate Editor
On NME Radio now

KURT VILE

Ocean City

Initially, the opening tune from the 'Square Shells' EP seems like a simple, acoustic thing with even simpler words ("Don't know how/ You've got a best friend now"), but blink and you'll miss one of the subtle little twists that makes Kurt Vile such an appealing character.

Hamish MacBain, Assistant Editor
Hear it at matadorrecords.com now

FLYING LOTUS

Heave(n)

FlyLo tweeted this new track with a nonchalant, 'I forgot to give you this'. Oh sure, downbeat odysseys that feel like the best drugs you've ever taken draining from your body are easy to overlook. Swirling chimes and stuttering beats ripple across a sea of pads that sound like Underground Resistance in ambient mode. Sublime.

Louise Brailey, writer
On twitter.com/flyinglotus now

GAYNGS

Ride

The Minneapolis supergroup recently released the best soft rock/slow jam melange we've heard since some messy early morning Spotify wrestle one early morning, and this penultimate slice of laid-back jazz and whale chorus synths is as good an introduction as any. **Tim Chester, Assistant Editor, NME.COM**

On NME.COM/newmusic now

MAJOR LAZER & LA ROUX

Bulletproof (Nacey Remix ft Matt Hemerlein)

La Roux is taking the hipster route to stateside success. Like MIA and Santigold before her, she's released a mixtape collaboration with Diplo (in his Major Lazer

guise) as a free download. This minor-key, piano-and-strings overhaul of 'Bulletproof' is the highlight, doing for the song what Skream's remix did for 'In For The Kill'. **Luke Lewis, Deputy Editor, NME.COM**
Get it from NME.COM/mp3blog

CEREBRAL BALLZY

Insufficient Fare

Drowning out the sniggers their name causes in the NME office are The Coolest New Hardcore Band In NYC. Harnessing the spirit of the skateboard-bludgeoning scene from Larry Clark's *Kids*, here the five-piece make being caught ticketless on the subway sound like war on God.

Jaimie Hodgson, New Music Editor
Watch video on the Radar blog now

MYSTERY JETS

Dreaming Of Another World (Wooden Shjips Remix)

Mystery Jets' return with new album 'Serotonin' is very welcome but, like a cherry on top of Blaine Harrison's sugary synth-rock cake, comes this crunching, droning Wooden Shjips remix of 'Dreaming Of Another World'. Expanded to an epic six minutes, the final ascent into a soaring, widdling guitar solo worthy of J Mascis makes for one delicious treat.

David Moynihan, Editor, NME.COM
On the Daily Download at NME.COM

STORNOWAY

Ride On Time

"We thought we'd do a cover for you," announces Brian Briggs and begins strumming a folk tune. "You're such a hot temptation/You just walk right in/Walk, walk, walk right in". Yes, Stornoway are playing a funereal version of Black Box's 'Ride On Time'. Next week, they take on 'DANCE'. Possibly. **Mark Beaumont, writer**
On YouTube now



ZOLA JESUS

Night

The moment in the video for this heady love potion of a track where Nika Roza Danilova is sucked into a black, liquid mirrorland pretty much sums it up; stylised, lush and self-indulgent. It owes as much to the power ballad as it does to goth or noise, poised between kiss-my-shades cool and heart-on-sleeve melodrama. **Emily Mackay, Reviews Editor**
On YouTube now

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UPFRONT

THE LAST 7 DAYS IN MUSIC

Edited by Jamie Fullerton



Gorillaz headlined their own shows at the Roundhouse in April



GORILLAZ AT GLASTO ARE A WORTHIER ACT

Bono's injury has forced U2 out of the Pilton picture, but Barry Nicolson reckons the collective's booking could be as big Jay-Z's

THE MAIN EVENT

"We're like some great big horrible warship pulling into the bay of Glastonbury to save the day," the message came,

credited to Gorillaz' cartoon frontman Murdoc. "It was us or The Beatles, and they split up years ago."

In truth, there were a few other candidates beyond the Fab Four to fill the headline slot vacated by U2 after Bono injured his back during rehearsals last week. Coldplay were early favourites, and for a while it seemed like it would be a depressing inevitability. Kylie Minogue, who was forced to cancel her own headline set in 2005, was also mooted by some as a potential replacement. Jay-Z was

mentioned, as was Dizzee Rascal – who was set to play before Bono's mob. Prince, as ever, was rumoured to be finally making his Glasto debut. And, of course, the fanciful idea that Led Zeppelin might step in was floated, albeit without any real conviction.

Almost nobody mentioned Gorillaz, but following Michael Eavis' announcement that Damon Albarn's virtual band would be U2's replacements on Friday night (June 25), many festival-goers seemed to be in agreement that it was the right choice.

"This is going to be Gorillaz' only UK festival appearance, and it'll be

a massive audio-visual spectacle which will really ignite the Pyramid," said Eavis. "I'm very excited about their show because they're so open to guests and collaborations. The alchemy of the show is going to be astonishing, a perfect, contemporary way to kick off the 40th celebrations."

The reaction on the NME.COM messageboards was emphatic: "Gorillaz will put on a show worthy of a headline act," wrote one user. "They fit Glastonbury perfectly," chimed another. One cheekily stated: "Gorillaz = a million times better than U2."

And therein lies the crux: U2's cancellation might be the best thing to have happened to Glastonbury 2010. The biggest band in the world, for many they were an unpopular choice to headline from the outset. You can see

why the Eavis would want them there – the global name-recognition, the spectacle of their current 360° tour (although it was set to be stripped-down for Glasto), the fact that this would have been their first appearance at Worthy Farm – but there wasn't much enthusiasm for a band who haven't made a truly great album for as long as many Glasto-goers have been alive. Far from disappointed, many fans breathed a sigh of relief when they pulled out, with one saying, "This is

wonderful news. It's almost as if Bono has been struck down by a higher power."

Harsh? A little. Having seen U2 at Glasgow's Hampden Park last year, it really was a feast for the eyes, if not the ears: heavy on recent material at the expense of classics, but an awe-inspiring technical achievement nonetheless. Gorillaz, however, are no slouches when it comes to staging spectacular gigs, and the fact that they play few shows arguably makes their appearance an even bigger event than U2's, in a way.

Then there's the potential for collaborations: Snoop Dogg and Mos Def are both playing on the same day as Gorillaz, but we'd be amazed if Damon left it there. Glastonbury is always awash with collaborations and guest appearances.

Above all else, however, Gorillaz just seem like a better fit for the festival's 40th anniversary celebrations; musical envelope-pushers who thrive on collaboration and who know how to put on a truly memorable show. There seems to be little doubt that U2 will make their way to Worthy Farm one day (you wouldn't bet against next year), but for a festival that has been criticised in the past for its tendency towards typical guitar bands, the prospect of a Gorillaz

headline set is a breath of fresh air on a par with booking Jay-Z in 2008.

"The previous soldiers got pulled from duty last minute, so it's up to my Plastic Beach naval cavalry to sail in and sort the battlefield out," went the missive from Murdoc. "I can assure you though, I'm bringing extra troops. Loads of them. Glastonbury will be ours... cutlasses drawn, trumpets ready. We're coming in..."

And we can't wait.

TOON TALKING

Murdoc speaks to NME



Did you take the call from Eavis?
"Yeah. The line was crackly though. It sounded like he was crying... weeping, like... 'Help me... Not Coldplay... dear God...'". Might have misheard. But I said I'd help him out."

Who else do you want to see?
"Snoop Dogg, Mos Def and The Hypnotic Brass. But then I can watch them with us when we play... maybe. And I might check out Groove Armada, if I get them in my sights. Can you bring rifles to festivals? No?"

Read the rest at NME.COM/blogs

Gorillaz just seem like a better fit for the festival's 40th anniversary celebrations than U2

The band that sweats
together stays together



Looking penitent on
their way to church...



The Klaxons live line-up (l-r): Anthony
Rossomando, Simon Taylor-Davies,
James Righton, Steffan Halperin and
(front) Jamie Reynolds



James is distracted by
the venue's sudden tilt
to the side

BEHIND
THE
SCENESKLAXONS: "IT'S THE BEGINNING
OF A NEW CHAPTER!"

After finally, finally finishing their second album, Klaxons are finally, finally back on the road in the UK. Matt Wilkinson went to Colchester to see how the four horsemen were returning

That was definitely the start of something right there!" Klaxons' James Righton beams, wide-eyed, moments after walking offstage at the Colchester Arts Centre. "The beginning of a new chapter for us, I think." The keyboard player/singer is in the mood to celebrate. "Literally, in the last few days, it feels like we've turned a new corner as a band," he continues. "We've started a completely new chapter, and it's brilliant."

Before they go onstage, however, all of the band members are apprehensive – but about church etiquette rather than their big comeback. "Can I take my beer on to the gravestone?" asks Simon Taylor-Davies. He's not superstitious, but the Arts Centre is probably the only venue in the country to feature a smoking area filled with rotting graves in the grounds of a beautifully degraded old church. The chapel itself is where they'll play later, amongst ornate, crumbling columns and gargoyled statues.

Obviously, it's the ideal place for Klaxons to launch their comeback. They're playing their first UK tour since finally nailing their second album – a journey that has taken them three years, aborted Milan sessions with James Ford, cancelled studio bookings with hip-hop producer Focus plus Bowie helmsman Tony Visconti... the list goes on. But tonight they are a changed band.

They play seven new songs, opening with 'Flashover' – streaming at *Klaxons.net* now – from their still-untitled but finished (bar mixing) new album, produced in LA late last year by Ross Robinson (At The Drive-In, Slipknot).

They've specifically chosen tiny and unusual venues for the low-key tour, James says, because, "We just want to get out there and play these new songs to people, wherever we can." Last night it was Southend; next it's a venue in Plymouth that none of the crew have even heard of.

Earlier in the day, we're dragged on an ad-hoc tour of Colchester. First we see an impressive water tower with a residential building perched on top and then it's past the annual Quakers meeting. With the band nosily peering in, Jamie Reynolds states what everyone's thinking: "Maybe we should get a few of them along to the gig?"

The scene contrasts brilliantly with the kids queuing up a few hundred metres



away. There's nary a glowstick in sight (we spot just one) but Jamie says he's 100 per cent confident that the changes on their new album won't alienate fans, MGMT-style. They were, of course, made to add more tunes by their record label after it was rejected first time round. "I think the fans have grown up with us, and now obviously they're a bit older. They've still got exactly the same enthusiasm as before. But it's like they've just grown out of the clothes a bit."

THE
SETLIST

Klaxons, Colchester
Arts Centre, May 27

- Flashover
- As Above,
So Below
- Same Space
- Gravity's Rainbow
- Valley Of The
Calm Trees
- Golden Skans
- Twin Flames
- Two Receivers
- Magick
- Echoes
- Astronomical
- Future Memories
- It's Not Over Yet
- Atlantis To
Interzone

Other new songs aired during the gig, which also features blistering versions of 'Golden Skans', 'Magick' and 'Atlantis To Interzone', include 'Future Memories' – featuring falsetto backing vocals from James and a subdued-sounding verse which gives way to a brilliantly positive New Order-esque chorus. 'Twin Flames' boasts tribal drums from Steffan Halperin and is so



Clockwise from top left: who said Klaxons are a Mickey Mouse band?; there's nowt funny about taking three years to make an album, Jamie; don't look so shocked, James – we've been following you around all day; Jamie shares a hilarious joke with the band's chief roadie Duncan; the boys couldn't hide their excitement about their new album



instantaneous it has much of the audience humming along by the second chorus. 'Echoes', which the band have been playing live since last year, is now performed with much more confidence and gusto, housing a swirling, repetitive keyboard part and the heaviest, most metal-sounding bassline of their career.

Another 'old' track they play tonight, 'Valley Of The Calm Trees', has made it on to the record. Simon: "To me, that was the first one that we nailed with Ross and it was like 'Wow! We can achieve anything with this guy!' I mean, the amount of times we tried to play that and record that song... and the minute Ross touched it, it was just *there*."

A further change for the band is the addition of former Dirty Pretty Things guitarist Anthony Rossomando on keys. He's not a full-time member – he spends the gig playing in the shadows – but the band say he's slotted into the fold well. "We needed someone extra and he

seemed like a great all-round musician, a great guy to have with us," says Jamie. "He's officially a live member."

With the band now gearing up for a busy summer of gigs and album promo, it seems they're ecstatic to have finally got to this position, where they're able to showcase a new album rather than endlessly talk about scrapped sessions. "After all this time we wouldn't release something we weren't all confident in," James says. "I remember when we finished it at Ross' we just had this big... it was like a moment. We'd done it and everybody was just really, really happy."

Jamie is equally as upbeat: "We sound better than we ever have done. I don't think we could be any more behind the record. The mood is super-confident."

Avi was so tired he'd forgotten how to use a microphone stand



"I DON'T WANT TO CRY ALL THE TIME"

Avi Buffalo battle sleep deprivation, nerves and bombing Berlin Wall jokes to complete debut European tour

FRONT ROW

Health & Safety beware: Avigdor Zahner-Isenberg is riding the crest of a wave while flying without wings. It's Monday, May 24 and Avi Buffalo are ramming out the tiny Old Blue Last venue to cap off the Californians' first brief European visit, but the frontman hasn't slept in two days. His red eyes are distorted and puffy. He tears up all the time. His mind is now a saucepan left on the hob too long – bubbling over with thoughts about peace, love, and the unity of all creation, delivered 17 to the dozen.

Backstage, Avi's answers only loosely track the questions asked. "My whole life, specifically for the past few years, I've run away from things, and fear has made me feel really bad, and I'm realising that now..." "My father is my father and that's wonderful and beautiful..." "Love is this thing that I need to try and discover..."

He's the very definition of ebullient. He has every reason to be – when you're hot, you're hot, and chatter about Avi Buffalo has been building into clamour

this week. He's met Johnny Marr, and this gig, the last of his band's British and European tour, with the audience including Klaxons' Jamie Reynolds and Mark Ronson, has capped a remarkable start for the 19-year-old.

Despite announcing halfway in that his voice is cracking up, Avi delivers his full payload of Neil Young-tinged astral roots rock from the band's self-titled Sub Pop debut album. The reception is rapturous, although the onstage banter is a bit less impressive. "Banter is hard sometimes," he concurs, immediately after an onstage attempt by his band to re-tell the story of how they'd told a joke onstage that had bombed in Berlin a few days earlier. It duly bombs too.

Perhaps that bit will come with experience. For now, though, as he ambles down the venue's creaky stairs to pack up the band's splitter van and begin winding his way back towards Gatwick, the priorities couldn't be more self-evident. "Obviously, I need some sleep, because I don't want to be crying all the time..."

THE SETLIST

- Summer Cum
- I'm Getting Too Old For This
- Coaxed
- Where's Your Dirty Mind
- Truth Sets In
- Jessica
- What's In It For?
- We Can't Try This Again
- Remember Last Time
- Distaste And Interest
- Can't I Know?

Beady Eye through a beady eye: (l-r) Gem, Liam, Andy, Chris



LIAM'S FRESH EYE

Ex-Oasis man reveals new band name and who is producing their debut album

A rose by any other name would smell as sweet. And a big man in a green parka and shades crooning “Sunshiiiiiiiiine” would sound just as lovely under any which moniker.

Or so we thought. But now we’ve learned what Liam Gallagher has decided to call his post-Oasis band: Beady Eye.

No, we’ve no idea what it means, either. When we asked the Liam camp they suggested that the name could derive from the fact that they are, as pictured above, currently in the studio with producer Steve Lillywhite (U2, Peter Gabriel, The Rolling Stones) “working on their way of looking at the

world”. With their eight, er, beady eyes, we presume.

So, when can we expect Beady Eye to come into vision? Despite promises of an album and gigs this summer it’s looking more like it’s going to be a 2011 release date for the band – completed by Liam’s ex-Oasis pals Gem Archer, Andy Bell and drummer Chris Sharrock. Meanwhile, our Pretty Green-sporting spies have informed us that beyond their new material the band are unlikely to play Oasis tunes in their live set, aside from the Liam-penned ones. Start practising your gig request screams: “Songbird!” “Pass Me Down The Wine!” “Guess God Thinks I’m Abel!”

NEWS ROUNDUP

RYAN CRIBS A KEYBOARD

We hope this doesn’t mean The Cribbs have ditched ‘authentic indie’ – Ryan Jarman’s been working on new tunes on... a keyboard! “Ryan’s been playing some keyboards and he’s got very inspired by it,” guitarist Johnny Marr has revealed, before adding, “It still sounds like the band.”

YOU WHAT?

“I remember this cartoon, this big cucumber going into pussy”

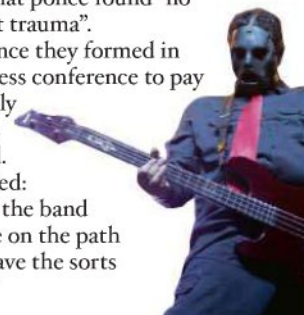
Ahem. The Big Pink’s Akiko Matsuura tenderly describes her sexual awakening in a new ‘arty’ nude video shoot (check you’re alone and head to NME.COM/artists/the-big-pink).

SLIPKNOT’S PAUL GRAY RIP

Metal fans are in mourning after Slipknot bassist Paul Gray – who famously wore the pig mask in the band – was found dead in an Iowa hotel room last Monday (May 24). He was 38.

The cause of death has not yet been determined, with toxicology results expected within the next six weeks. US news services have reported that police found “no signs of foul play or significant trauma”.

Gray had been in Slipknot since they formed in 1995. His bandmates held a press conference to pay tribute to the bassist. “The only way I can sum up Paul Gray is love,” singer Corey Taylor said. Drummer Shawn Crahan added: “Paul Gray was the essence of the band Slipknot. None of us would be on the path we’re on right now in life or have the sorts of lives we have without him.”



SURFER BLOOD’S DEBT WAVE

Miami band can’t stop breaking really expensive stuff

Fast-rising Miami rockers Surfer Blood are gearing up to the release of their debut album ‘Astro Coast’ on June 7. But rather than how it fares in the charts they’ve said their main concern is paying off debts accrued due to causing damaging equipment at gigs.

“We were playing at a club in New York,” singer and guitarist JP Pitts tells us, “and we were caught on CCTV damaging this arcade machine. We tried to cover it up, but didn’t realise there was a camera in the corner of the room.” Then, back home in Florida, they managed to spark ire at a Bell Harbor cultural event. “We brought a friend who started throwing furniture off a balcony. We ended up having to pay for that too...”

Still, at least ‘Astro Coast’ didn’t cost them as much as a broken arcade machine to make: it was written and recorded while the band were still students at the University Of Florida’s Boca Raton campus. “I made it in my halls of residence,” JP notes. “I made so much noise sitting up in my room with an amp and Pro Tools. But my neighbours never complained. I guess it’s because they didn’t speak English.”

WILDER 1 JULIAN C O

Bristol newcomers Wilder are definitely not in awe of their Rough Trade labelmates The Strokes – they say they gave Julian Casablancas a thrashing at football when they were touring together last year. In what the four-piece will hope is a precursor to the England Vs USA World Cup match on June 12, bassist Joe explained that drummer Becky was their secret weapon. “Julian was good but Bec was doing cheeky tricks to freak him out – which she did by nearly booting him in the face later on.” Endearing. The band’s debut single ‘Girls Vs Boys’ is released on July 26 – see page 13 for what Jules is up to.



FOALS: PUMPED

Foals have enlisted transgender actors Calpernia Addams and Glamorous Monique for their bodybuilding-heavy video for new single ‘Miami’. Flex up, down a repulsive protein drink and watch at NME.COM/artists/foals.

THE FUTURE OF THE BASSIST

Future Of The Left have always been frontman Andy Falkous’ band, but it’s still a shame that bassist Kelson Matthias recently quit – although their gigs should be safer now there isn’t a six-foot sweat-monster stagediving into the front. The Cardiff rockers have a new line-up and have just announced a tour – Oceansize/Kong player Steven Hodson is on bass for the dates which start on Thursday (June 3) in Birmingham. ‘Home Taping Is Killing Susan’, meanwhile, is our favourite new song name they’ve got kicking around for their third album.



“IT’S ONE LAST SHOT AT MASS COMMUNICATION”

Manic Street Preachers may look a bit Smithsy here, but on their next album it's full-on Queen time. Yup, they're going pop again...

IN THE WORKS

In their Cardiff headquarters, Manic Street Preachers are playing us the title track from their new album, 'Postcards From A Young Man'. We remark that the vocal sounds a bit like Queen. "Back of the net!" exclaims Nicky Wire at our suggestion.

"Nick's been buying me loads of vests," jokes James Dean Bradfield. "We're going for big radio hits on this one. It isn't a follow-up to 'Journal For Plague Lovers', it's one last shot at mass communication."

That might sound like a farewell, but really the Manics are just so revitalised that they're shooting for the kind of relevance – and hits – they enjoyed with 1996's 'Everything Must Go'.

The band have been recording their 10th album with longtime producer Dave Eringa. Likely lead single 'It's Not War Just The End Of Love' is even more bombastic than the title track. Guns N' Roses bassist Duff McKagan plays on 'A Billion Balconies Facing The Sun'. Three tracks feature a gospel choir. Such a blatant commercial approach was, to the band, the only option after 'Journal...'. Nicky: "We've always been about infiltrating the mainstream. It was a conscious decision this time to want to hear ourselves on the radio. Our mantra at the start was, 'If you've got something to say, say it to as many people as humanly possible.'"

THE DETAILS

Title: 'Postcards From A Young Man'
Recorded: Faster Studios, Cardiff
Producer/Mixer: Dave Eringa/Chris Lord-Alge
Released: September

Lyrically, Nicky has been inspired by John Gray's novel *Straw Dogs*, the poetry of Anne Sexton and the plays of Sara Kane. Quotes from Gray, English film director Derek Jarman and the late Malcolm McLaren adorn the studio walls, along with images of Courtney Love and actor Tim Roth. "I believe in the tactile nature of rock'n'roll," he says. "There's a generation missing out on what music meant to us." He stops short of describing the record as topical. "You can only elaborate on the stuff that compels you to. But 'It's Not War...' is kind of saying, 'Alright, we're not 18, but even at 40 the rage is still there.'"



KINGS OF THE SURF AND SAND

Followills getting seriously "beachy" for new album sessions

Wondering what the next Kings Of Leon album's going to sound like now they're paid-up international arena-straddling rock gods? "Beach-y" and "a little more like our [2003 debut album] 'Youth & Young Manhood' days," according to drummer Nathan Followill, who gave a press conference last Wednesday (May 26) ahead of their June 11 performance at the Bonnaroo festival in Tennessee.

The statement might come as a delight to long-term fans, and the further good news is that a few crafty YouTube searches after Bonnaroo should yield some aural confirmation of the new (old) direction. "It will be tough to not play the whole [new album] at Bonnaroo," Nathan admitted. "We're going to try to be very selective, but there will definitely be some new tunes." Their June 30 Hyde Park show could be even more revealing - especially if Nathan sticks to his "beach-y" promise by sporting some fetching Speedos.

REHEARSAL ROOM ON FIRE

Not that we're getting to the levels of 'The Strokes Write New Song!' (© NME news section, 2003) fever quite yet - but we have to say that this new picture of Julian Casablancas' mob rehearsing for their festival sets at Isle Of Wight and RockNess has got us VERY excited indeed. The singer posted the picture from his Twitter account, [Twitter.com/casablancas_j](https://twitter.com/casablancas_j), with the caption 'Boys of summer', officially marking preparations for their first live shows since October 2006. EEEK! etc.



THE STATS

28,000

The amount of pounds the average scumbag ticket tout takes home each year, according to security group G4S

69

The percentage market share of the US music downloading industry Apple has - authorities are reportedly beginning inquiries into Apple's iTunes activities

2

The amount of albums Skream is releasing this year - as well as the Magnetic Man effort he's got his solo album 'Outside The Box', out July 26



Win Butler and his Arcade Fire-men (and women); below right: the band's new album cover



WIN BUTLER: MORE REAL THAN DYLAN

Arcade Fire are keeping it non-"pretend" for new August-released album 'The Suburbs'

When Arcade Fire said they'd named their third album 'The Suburbs' (out August 2), we thought they'd made a concept album about Bromley, Maidstone or maybe Chigwell. But now the Butler brothers have revealed that the album was in fact inspired by their upbringing on the outskirts of Houston. "Will and I were born in a really small town in California, on the Nevada border," Win explained soon after releasing a double A-side single, 'The Suburbs'/'Month Of May', on 12-inch vinyl in indie stores last Thursday (May 27). "We moved to the suburbs of Houston when we were young. Being a very young child, it's like going to Mars or something. The blast of hot air when you get off the plane at Houston... [We're] just trying to talk about some of the feeling [on the album]."

He added that the band were trying to keep things real with the album concept rather than pretending to be trendy beatniks. "A lot of my heroes, from Bob Dylan to Joe Strummer, were suburban kids who had to pretend they were train-hoppers their whole lives," he mused. "[We're] talking about an experience and not make-believe."

When asked if the new album would feature lots of singing from his wife and bandmate Régine, Win replied: "Yeah, definitely. There's a couple [of songs]. One of my favourites is one of the best Régine tracks ever. Its title? No comment." Ever the ray of illumination, eh?



JO MCCAUGHEY, TOM OXLEY

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NME 8/10

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SPEED DIAL DIZZEE RASCAL

So, Diz has gone all glitterball with 'Dirtee Disco'. And he tells us he won't stop until he's conquered every genre. Apart from "ballet, classical or that sort of shit"...

You went pop last summer, now with 'Dirtee Disco' you've gone disco for 2010?

"I've not gone disco totally, man, it's just for this song. The chance to do a disco tune came up so I grabbed it. I like to fuck around with different types of music, going where the mood takes me. When it feels right, I do it, off the cuff."

Is there a style you wouldn't try?

"No, no, not really. I think a lot of artists stick to their comfort zones, whereas I like to take on board stuff from metal, grunge, ragga, electro or disco and bring it to my audience with my own take on it. Give me a genre and I'll make it work. Alright, the one thing I wouldn't fuck around with is ballet, classical or that sort of shit – unless I could find a way to put a good beat under it..."

How was working with Florence on 'You've Got The Dirty Love'?

"If you don't get on with Florence there's a problem with you, man – she's one of those people, bro. She's genuinely one of the nicest people I've ever met. It was great to find a point where we could blend our styles – it worked well."

Who's next on the collaboration roll call?

"I want to work with Marilyn Manson, straight up. Seriously. I know he's



worked with other hip-hop artists such as DMX [on 1998 track 'The Omen'], but I'd want it to be bigger than that, much bigger."

That's one we didn't see coming...

"I've always been a fan of Marilyn Manson, as he's got the whole visual thing locked-on, alongside the music. I've got a dark side – I'd want to explore it with him in a major, major way."

You're second on the bill at Glastonbury. Are you nervous?
"I don't get nervous before gigs, I get

anxious – I hate all the waiting around in the dressing room. Like at the Big Weekend in Bangor I thought 'fuck it' and bought a telly so I could play on the new *Fifa* on my PlayStation, just for something to do. I just can't wait 'til I get onstage – sometimes I share notes with other bands to find out how the crowd have been reacting. I did that earlier this year with Kasabian and Lily Allen, because a lot of the time they were on before us."

Did Jay-Z kick the door down for hip-hop artists to play high on the bill at Glastonbury?

"I don't think Jay-Z paved the way for me – I've never had any doubt I could do it. Don't forget, I played with Arctic Monkeys on the Pyramid Stage in 2007 – that was the year before Jay-Z

DIRTEE DANCER

That 'Dirtee Disco' video explained

"There's no *Saturday Night Fever* influence. That's not John Travolta strutting, that's me, wearing a £2,000 Gucci suit. The moves are more influenced by *You Don't Mess With The Zohan* [2008 Adam Sandler film]. Keep an eye out for the models – I chose them. The video's about being able to have a good time wherever you go, whether it's a club or a church hall."

headlined. This time I'll have a longer set, but it's the same experience of having 100,000 fucking people there watching you. Glastonbury is massive and that, but it is just another festival at the end of the day."

How have you found US audiences?

"It's been cool whenever I've been there, but people think I sound Australian. Speaking to the average American, they don't associate me with England from my accent, they don't understand half the shit I say."

You seem to have been working constantly – how do you relax?

"At the moment it's keeping in shape by doing Thai boxing, but I don't suppose that really counts as relaxing, does it? Other than that, I spend time playing on

computer games, fucking around with girls, chilling out with my mates. I make a point of living a normal life as much as possible away from all this, keeping things low-key and going about my business. I understand fame and its pitfalls. I know it's not all good."

DEAN CHALKLEY

THE DRUMS

TALKING
HEADS

RONNIE: "IT'S NOT MENTAL FOR HUCKNALL TO FRONT THE FACES"

*The Faces have announced that croony figure of fun Mick Hucknall will replace Rod Stewart for a summer festival slot. Here, **Ronnie Wood** defends his decision*



OK, firstly, we haven't ruled Rod out! It's just that his schedule is totally crossing over exactly when we wanted him – he's not available. So, we've got Mick Hucknall because his voice is just like Rod's was in the '70s. Rod's so busy – his management are so here, there

and everywhere.

Hucknall is the best cross-section of quality. We thought, "Sod this, we're not getting any younger, let's go out and do it – the band is sounding so good."

I think there's a mutual respect between Rod and Mick – he respects Hucknall and Hucknall really likes him. So we thought we'd just cut it simple and had some rehearsals with Mick and Glen Matlock on the bass and it sounded great.

We had a chunk of rehearsals down at [drummer] Kenney Jones' place for a week, but after three days we had a set already. We went, "Hang on, we can finish early!"

Hucknall's such a big fan of the band – at the PRS Awards [where the Faces played last October] he was brilliant. When Mick Hucknall sang 'Stay With Me' everyone was like, "Wow!" It sounds just as electric as it used to. There's great authenticity. He couldn't believe his luck! It's surprised us...

Simply Red, [him] being a bit of a romantic, not quite rock'n'roll – it goes against the grain a bit, you would think. But when Mick sings with us we set him on fire and there's a completely different side to him. You close your eyes and you think you're listening to the original Faces, it's great. He sings the shit out of 'I'd Rather Go Blind'.

I first met him doing a series of interviews for this Italian TV thing *Estate Rock* – I interviewed Prince and Sting and Hucknall. I got really pally with him then. We talk a lot on

the phone and text each other and go for meals – he's quite local to me, I'm in Surrey, and Kenney's in Surrey as well. If Mick wasn't on tour at the moment we'd be doing Glastonbury, Isle Of Wight and all that. At the moment we're settling for Sussex's Vintage At Goodwood festival (August 13-15) because that's the only time in his schedule he's got off.

Other people were in the running; there was Kelly Jones out of the Stereos [Stereophonics], but they're busy at the moment. Slash is going through some stuff on the guitar with me and my boy Jesse is going to

help out. When I do solo tours, Slash comes and plays and we don't have to talk – we just know how to fit in with each other and it just makes the sound that much fatter.

When we get Mac [Ian McLagan, Faces keyboard player] over from Texas, he's a very important ingredient – he's the fuse that sets the humour going again. Glen Matlock is a natural, once again he's a big fan, knows all the songs. He's the complete opposite to a punk – he's had many years without drinking or drugging and he's a good influence on me as well. We've got a new focused approach to the music.

So unfortunately we're going to have to wait 'til next year for Glastonbury. But Goodwood's a great launching pad, and then if it all goes down well we'll tour next January. We've got Harvey Goldsmith all ready with loads of offers, it's just a matter of us sifting through them. We also have Chris Robinson from the Black Crowes, and Noel Gallagher has always been interested. It's going to be fun.

The door's not closed to Rod, but we're just carrying on because it's worth it. I went round Rod's house the last time I was in LA, not so long ago. It was really nice, we watched a film together, had dinner, had a laugh – it was like no time had gone by.



"Mick's not rock'n'roll, but we set him on fire"

GETTY, LFI

FOREVER AND EVER AMEN

THE NEW SINGLE OUT NOW

VERSUS

PETER ROBINSON Vs THEO HUTCHCRAFT

One half of Manchester noir-pop duo Hurts on jokes, washing-up liquid and Shreddies



FR

* Hurts aren't the first band to have an opera singer on stage - The Three Tenors had three

* Il Divo have four, in fact

* The Fratellis never had any opera singers and perhaps, subconsciously, that is why they had to split up

Hello, Theo. Have you got any jokes?

"Have I got any JOKES? Well, one of my favourite jokes of all time is: two snowmen in a field, one says to the other, 'Can you smell carrots?'"

Oh dear.

"What's your favourite joke?" is a good question to ask people, though. I sometimes ask it because you can tell a lot about where someone's heart lies from the jokes they tell."

Hurts do sometimes remind me of a really bad comedy double act from the '70s or '80s featuring two straight men - like Little & Wise.

"I think you'll find we're more Hardy & Hardy."

Will you ever write a lyric as good as [Roll Deep's 'Good Times'], 'Let's go late night shopping, high street bopping'?
"I think in a very postmodern ironic way that could be one of the best lyrics of all time."

I think, in a totally unironic, unpostmodern kind of way, it speaks to a generation.

"Does it say as much about the general populace as *Anarchy In The UK* did about the punk generation? Perhaps."

One could, if one wished, say that speaking to the late night-shopping, high street-bopping generation in 2010 speaks to just as many, if not more, unaffected young people than punk did in the '70s.

"Lyrics like that and songs like that age very well, I think. Nostalgia kicks in. In a few years people will remember late night shopping and high street bopping."

So you know the whole Hurts 'thing', about trying to make everything you do into some kind of an event, and to make it special in some way?
"Yes."

Does that not carry through into real life, for example, when you go down to the shops to buy a carrot?

"Well, if the question is, 'Do I wear a sparkly cape when I go to the newsagents?' then the answer is 'No'. But, at the same time, kind of. I guess



I never really wanted a normal life and that's why I make music, but crossing the road is still crossing the road, Peter. That's what fascinates me whenever you see those super cybergoths wandering around moodily with their faces painted. Because I think, 'You've still got to press the button when you cross the road. Your mum still calls you and you still eat breakfast out of a bowl.' Then again, maybe that's what makes them even more special."

Perhaps true 'x-factor' isn't about charisma, or musical ability, or any of those other things we take for granted, it's about how you cross the road.
"And if you cross the road in a suit maybe that's special enough."

But do you buy a particular 'Hurts-friendly' brand of washing-up liquid?
"No, I just go for the green one."

The most environmentally friendly one?

"No, just whichever one's the colour green. That's what I was brought up on. I drank some by accident once. Someone had left some in a glass."

Cheap washing-up liquid can, notoriously, be something of a false economy.

"I know. It's constantly on my mind when I'm in the supermarket. At the same time, sometimes I think, 'Well, why not live in the moment.'"

Certain things, for example, Sainsbury's fake Shreddies, are absolutely fine.

"Well, exactly. If you enjoy it, that's fine by me."

THIS WEEK'S TOP 20*

THE NME CHART

- 1 **PLAN B** 'SHE SAID' 679/Atlantic
- 2 **PENDULUM** 'WATERCOLOUR' Warner Bros
- 3 **TINIE TEMPAH** 'PASS OUT' Major Label
- 4 **HURTS** 'BETTER THAN LOVE' Parlophone
- 5 **MUSE** 'NEUTRON STAR COLLISION (LOVE IS FOREVER)' Warner Bros
- 6 **FAITHLESS** 'NOT GOING HOME' Nate's Tunes
- 7 **KATE NASH** 'DO-WAH-DOO' Fiction
- 8 **CRYSTAL CASTLES** 'CELESTICA' Fiction
- 9 **THE XX** 'CRYSTALISED' Young Turks
- 10 **LCD SOUNDSYSTEM** 'DRUNK GIRLS' DFA
- 11 **TEENAGE FANCLUB** 'BABY LEE' PeMa
- 12 **THE DRUMS** 'BEST FRIEND' Island/Moshi Moshi
- 13 **LAURA MARLING** 'RAMBLING MAN' Virgin
- 14 **RUSKO** 'WOO BOOST' Cooperative/V2
- 15 **FOALS** 'THIS ORIENT' Warner Bros
- 16 **KAREN ELSON** 'THE GHOST WHO WALKS' XL Recordings
- 17 **BAND OF HORSES** 'FACTORY' Columbia
- 18 **PAUL WELLER** 'NO TEARS TO CRY' / 'WAKE UP THE NATION' Island
- 19 **FOALS** 'SPANISH SAHARA' Warner Bros
- 20 **BAND OF HORSES** 'COMPLIMENTS' Columbia

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NEW TO THE PLAYLIST

- !!! 'AM/FM'
- MYSTERY JETS 'Dreaming Of Another World'
- VAMPIRE WEEKEND 'Jonathan Low'
- ARCADE FIRE 'The Suburbs'
- ARIEL PINK'S 'HAUNTED GRAFFITI'
- Bright Lit Blue Skies

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

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BECK'S **VIER**



PIECES OF ME

ROBBIE FURZE

The Big Pink guitarist loves Smashing Pumpkins, Butthole Surfers and being alone in remote Scotland



Clockwise from top left: The cover of *Finnegans Wake*; the sleeve to Smashing Pumpkins' revered 1993 album 'Siamese Dream'; a remote Scottish cottage; Ice-T's hardcore band Body Count; the conceptual artist Joseph Beuys, with his coyote; Butthole Surfers frontman Gibby Haynes; the cover of 'Straight Out the Jungle' by Jungle Brothers



dictates. It's not even a book you're supposed to read from cover to cover – you're supposed to just dip in. It showed that writing could be like music and didn't need the confines of spelling and grammar."

My first gig **BODY COUNT AT BRIXTON ACADEMY**

"They were Ice-T's metal band; check out 'Cop Killer' if you don't know them. I went with this older mate of mine, who was into death metal. It was probably the most violent moshpit I've ever been in."

My favourite place **A COTTAGE IN SCOTLAND**

"My mum owns a cottage up on the remote west coast. It's about 45 minutes from any civilisation, so you have to pack all your provisions before you head up. I can go up there for months at a time and really not see another soul. There's a little rowing boat up there, so I often go fishing for mackerel. It's really great to get away from the madness."

My favourite artist **JOSEPH BEUYS**

"He was a German in the middle of the century who did a lot of installations and a bit of performance stuff. He did a lot of sculptures with wax. He also did this amazing performance piece where he was locked in a cage with a coyote for a week."

Favourite album artwork **'SIAMESE DREAM' BY SMASHING PUMPKINS**

"To me, it symbolises a beautiful time in my life – being young and finding amazing new music. It's wistful, and tinged with melancholy in the way that grunge – and especially the Pumpkins – often were."

My hero **GIBBY HAYNES FROM BUTTHOLE SURFERS**

"I've always loved that whole ethos of Ministry and Butthole Surfers and Dead Kennedys – just insanity and fun and that whole scene they built around them of radical slacker creativity."

My style icon **BLIXA BARGELD FROM EINSTÜRZENDE NEUBAUTEN**

"I especially like his style circa the Halber Mensch era. I do try and copy him – I haven't quite got to that point yet, but I'm trying. Such an incredible-looking guy."

My first album **'STRAIGHT OUT THE JUNGLE' BY JUNGLE BROTHERS**

"They came out around the same time as NWA and Public Enemy, but they didn't have the whole gangster rap thing. After you got bored of blaring Public Enemy at your mum in the car to piss her off, you could get into Jungle Brothers."

The Book That Changed Me **FINNEGANS WAKE BY JAMES JOYCE**

"I'm dyslexic, so the concept of reading is very alien to me, which might be why I have an empathy with how Joyce makes up his own words and spellings based on how he feels they should be. He writes with a sensation of what you want the narrative to be rather than what logic

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

FOSTER THE PEOPLE

Dust down the barbecue and join their eternal summer

Mark Foster, namesake and chief songwriter of Foster The People, lives in the same building as Spider-Man. Freddy Krueger used to live here too, but he recently moved to Las Vegas. Inside the weather-ravaged white walls of the former Brevoort Hotel, Foster sips a Sierra Nevada, puffs a Parliament and describes the faded glory of his current residence, a spot currently managed by former Andy Warhol superstar Joe Dallesandro. This is Raymond Chandler's Hollywood, a run-down reprobate reality, the last place you'd expect to meet the affable 26-year-old who wrote the soon-to-be-summer-anthem 'Pumped Up Kicks'. Los Angeles has always revolved around the light-dark dichotomy and few new bands embody that quite like Foster The People. Their lead single invokes the inflated insouciance of youth, but their themes mine the complications of schoolyard days. "It's about a teenager who fights back against the hipster bullies at his school. I wrote it in three hours when I was

bored at my day job—all my best songs are all written quickly," Foster says.

Almost immediately upon forming last October, the band gained a critical mass among regulars of West Hollywood's notorious Viper Room, National Public Radio subscribers and even, erm, Mark Ronson. Blessed with a knack for melody, boogie-time beats, and an ornate electronic detail, Foster The People craft a sound ideal for a fantasy backyard barbecue with The Strokes, Vampire Weekend, MGMT and Daft Punk as guests. Understandably, major labels have been pounding on Foster's dilapidated door.

When asked if he's finally going to quit his nine-to-five as a commercial music composer, Foster shrugs. "I actually haven't been able to work for the last three months—I've been spending six hours a day fielding emails and dealing with band business. Everything came so fast that we initially didn't even have proper contact information on our website."

Needless to say, it's a fair wager that there will be a vacancy next to Spider-Man sometime soon. *Jeff Weiss*

NEED TO KNOW

- Drummer Mark Pontius has a tattoo of a plaid duck on his buttocks
- Bassist Cubbie Fink lived in South Africa for two years
- Mark Foster was offered a contract at Aftermath Records to play on Dr Dre's 'Detox'

RADAR
NEWS

PURPLE GAYNG

Mysterious Minneapolis collective jam with Prince at their album release party

At the launch party for *Radar* faves Gayngs' debut album 'Relayed' – held at legendary Minneapolis club First Avenue – the band were joined by a very special local guest. Midway through the set, it was noted that someone had turned up unannounced and was jamming along, side-of-stage.

When *Radar* tracked down Gayngs ringleader Ryan Olson, he filled us in... eventually. "Hold on a second! I'm on the road and I got a car full of cats and

and was like, 'Er, man, you know Prince is over there?' He was just rocking out alongside us. So I went up and asked him if he wanted to play onstage, and he said 'Yeah!'"

But it seems the Purple One is as prickly as ever. "I went to our guitar player, 'Yo dude, I told Prince he could use your amp', but then we looked over and he was gone. Apparently he turned to the stage guy and said, 'They don't need me up there', put his guitar on his back and just took off. I guess he didn't wanna get shown up by my guys!"

Too bad. If he'd stuck around he could have bagged himself a permanent place in the band's bustling supergroup-esque ranks that already feature members of Megafaun, Solid Gold, Leisure Birds and Bon Iver mainman Justin Vernon. "People are getting invited to be in Gayngs constantly," Olson says. "That's the way I'd like it to stay."

The full collective head out on a US tour next week. But right now, a couple of the Gayng are en route to the studio "to do a George Michael cover" for a new seven-inch. "It's 'One More Try' and I've been wanting to record it for seven years!" he quips. Plans are also in the works for a European jaunt before the end of the year.

"I guess Prince just didn't wanna get shown up by my guys!"

drugs and a K-9 cop behind me!" he answered the phone, flustered. "Whatever. I ain't afraid of jail – free food, right?"

"See, it's the same club where they filmed *Purple Rain*. It was *his* club back in the '80s," Olson continues. "He doesn't own it now but he acts like he does. Anyway, Ivan [Rosebud, one of the band's singers] turned to me mid-set

BAND CRUSH



Ezra Koenig,
*Vampire
Weekend*

"We toured with this really cool Australian band called Cloud Control. There's one girl, the rest are guys, and they have sweet harmonies. They just released their first album."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

CRAB-CORE

The US emo-core sub-culture that centres around signature dance moves, the most famous being 'the crab'. Popularised by the band Attack! Attack!, it finds the guitarist squatting then swinging side-to-side in a crab-like manner.

The Buzz

The rundown of artists, scenes videos and events breaking forth from the underground this week



1 SHOT BY KERN

Shot By Kern is the most-watched show on *Vice* magazine's online TV channel VBS.tv, and its first European series started this week. It follows arguably the world's coolest pornographic photographer: punk-porn pioneer Richard Kern, who made famously rude films with both Lydia Lunch and Sonic Youth. Episode one features The Big Pink/Comaneci/Pre's Akiko Mastuura. "His pictures are nothing like other porn photography," Akiko explained to *Radar*. "He can see the personality of all the girls in any shapes, any race and brings their beauty into his photographs. I never felt like I was doing a porn shoot. He's a pure, real, amazing artist."



2 LUCKYME

Glaswegians may mourn the death of Optimo last month but, thankfully, waiting in the wings were LuckyMe, Scotland's arty-party saviours. The clique's poster boys American Men are like a psych-disco odyssey being trampled into submission by a herd of Mogwai fans. Locals Rustie and Hud-Mo are also down for the count.

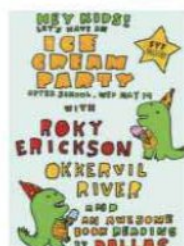


3 FREE ENERGY'S 'BANG POP' VIDEO

Watch this and realise that it's been a very long time – well, since you first saw *Grease*, in fact – that you pondered how sometimes it's not *that* creepy but actually quite fun to watch people in their thirties dance around pretending to be students at a '50s rock'n'roll high school.

4 FIRST SHOWS, LA

This writer's first show was Manson at the Brighton Centre at the age of 13. The FYF Fest clique in California are ensuring today's youngsters have it better. They've started parties for three-to-10-year-olds starring the likes of Roky Erickson and Okkervil River. Upcoming events include Crystal Antlers.



5 MS STREAMZ VERSUS GORILLAZ

One of the off-cuts lying in Damon's Gorillaz stash tin is a mutant-B'more-style cut featuring Murderville (aka Compton) resident Ms Streamz. Her shrapnel-pinging verses prove that, while it may not be this month's flavour, the city's still a'raging. Check Streamz's MySpace for a taste.



SCENE
REPORTSMD'S
DANCEFLOOR
DREAMING

Simian Mobile Disco's James Ford and Jas Shaw are club fresh



It's been hectic since our last column, as we've been busy working on new visual designs for our live show and tracks for our Delicacies label, as well as DJing. So it's nice to sit back and recap what the hell's been on our headphones...

The first artist we're feeling is called **Hrdvsiön**, who's a Canadian producer now living in Berlin (of course). His new album, 'Where Did You Just Go?', is his first proper one in eight years. The track we've been playing is called 'Captivated Heart', and it goes down a treat. Another new talent is London boy **Matt Walsh**. You may have seen him play parties for Bugged Out and Tiga's label Turbo and his new track 'Honey Comb' is killer. Still in moody techno territory, there's a new offering from **Redshape** called 'Red Pack'. He wears a *Phantom Of The Opera*-style red mask, but don't let that put you off (didn't do Deadmau5 any harm!). The track we love is 'Brick Brack'; it's slow, menacing, late-night techno in the Carl Craig vein.

We love the music made by another mysterious character called **Oni Ayhun**, the side-project of Olof Dreijer of The Knife. His music is melodic, pretty and glassy in true Scandinavian style. 'OAR 003' is a great last track. **Actress** have a brilliant new record out called 'Splazsh' on Honest Jon's. It takes in everything from speed-garage to Four Tet to Prince – without sounding like a dog's dinner.

Our last choice this week is something you need to both see and hear. It's called 'Leipzig' and it's by **Matthew Herbert**. He's not a newcomer but this is the first time he's properly popped up on our radar. He has made the decision to sing, which for most DJs is a huge mistake. But Herbert really shines in the video, coming across like a modern Holger Czukay. Job done.

NEXT COLUMNIST:
Mary Anne Hobbs on bass culture

**5
TO SEE**
This week's
unmissable new
music shows

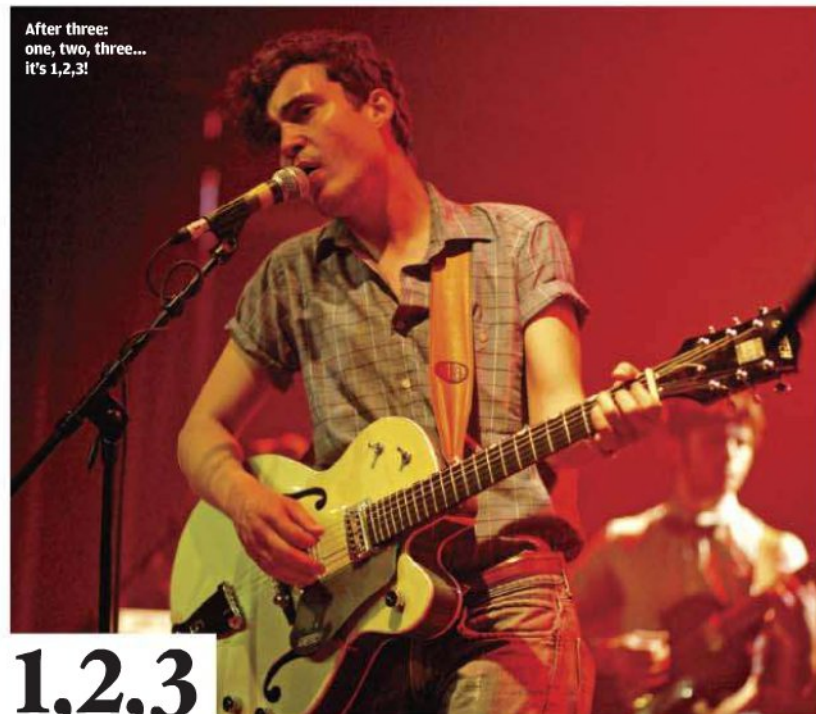
WOLF GANG
Ruby Lounge,
Manchester, June 4

JAMES BLAKE
Stealth, Nottingham,
June 4

YUCK
Deaf Institute,
Manchester, June 5
(pictured below)

SMITH WESTERNS
Freebutt, Brighton
June 6

TOTAL ABUSE
Buffalo Bar, Cardiff
June 8



After three:
one, two, three...
it's 1,2,3!

1,2,3

CLUB NME, KOKO, CAMDEN, LONDON
FRIDAY, MAY 21

CAUGHT
LIVE

Imagine if MGMT had done a Kings Of Leon, but instead of actively seeking mainstreamification, they had just written simple, straightforward songs with a rootsy twang. Now trim off 25 per cent of their ambition, and transplant them to 'America's Most Liveable City', Pittsburgh, Pennsylvania, and you've got 1,2,3 – the most unGoogleable yet instantly likeable new band since Girls.

From 2004 on – as previous incarnation The Takeover UK – Nick Snyder and Josh Sickels made fun, furious punk with trampolining hooks and cheesecutter guitars. Tonight, as they whip the covers off their new venture, they reveal that they've kept their best suit – the big hooks – but

refined their get-up with more sweetly rustic rock nuances.

The insistent up-down melody of 'Confetti' establishes their MO of simple-minded goofball amiability right from the off. But it's only by the time they drop forthcoming seven-inch 'Going Away Party', KOKO begins to realise that 1,2,3 is a name they'll get used to hearing. A massive slam-funk falsetto beastie that shimmers and shakes like an 'Electric Feel' made of a million tiny magnets, it's central to their canon, if slightly at odds with it too. More often, they turn down the urban and up the country. Sometimes that simplicity is its own downfall. 'Can't Bribe God's' salty Modest Mouse-style shouty paean is probably repetitive enough to outstay its welcome. Mostly though, dumb is fun. Reinvention? It's easy as ABC. **Gavin Haynes**

SMD's
TOP 5

HRDVSION
'Captivated Heart'

MATT WALSH
'Honey Comb'

REDSHAPE
'Brick Brack'

ONI AYHUN
'OAR 003'

**MATTHEW
HERBERT**
'Leipzig'

Matt Walsh's
new track is
'Honey Comb'

BREAKTHROUGH
BAND OF THE WEEK

This week's best NME Breakthrough artist
picked by New Music Editor Jaime Hodgson

**NME
BREAKTHROUGH**
powered by BlackBerry



MAY68



WE SAY: Steel-girder Mancunian disco-pop
BAND MEMBERS: Camille Bertin (drums/
vocals), Jude Wainwright (vocals), Jonny Sture
(guitar/synth), Owen Manns (bass), Matt
Dutton (synths/percussion)
LOCATION: Manchester

FORMED: November 2008

THEY SAY: "We're a five-piece punky/disco/
pop band and sometime production outfit.
We create dancefloor-devastating pop
songs for the future."

LISTEN: 'My Ways' on music.nme.com/may68uk

NME Breakthrough Supported By BlackBerry is the new online community from NME, offering artists and fans a unique chance to interact. We're offering a slew of opportunities to our favourite selected artists, including the chance to open this year's Lovebox festival. If you fancy that honour, register before 7 June. For entry details log onto: NME.COM/breakthrough now.

"I WAS ON THE NEW
'THREE LIONS' AND
IT WAS OVERWHELMING.
I NEARLY CRIED
SINGING MY LINE"
RUSSELL BRAND



"EVERY FOOTBALLER'S
THE SAME - THEY'RE
JUST FUCKING
TERRIBLE, WORSE
THAN ANY ROCK STAR"
SERGE PIZZORNO



BRAND & SERGE KICK OFF

...about England's World Cup chances, player scandals, Maradona's utter mentalness, the abuse of football crowds... and what their other halves think of the beautiful game

Noel's looming over this shoot like a ghost. Or a fart." Russell Brand is hanging off the neck of Serge Pizzorno and concurring with the Kasabian man's refusal to pump his fists and cheer for the camera on the grounds that, "We'll look like dicks, and Noel will crucify us for it."

NME's photographer is trying to get the pair to act all jubilant-like for this football-themed shoot, but although Papa Gallagher is obstructing that with his omniscient cynicism, these two are hardly Saint and Greavsie anyway. Which is why Russell and Serge are perfect for our Alternative World Cup guide – they look and talk like *Cocksucker Blues*-era Rolling Stones, but are football-mental as well as mouth-mental; Serge the former Nottingham Forest trainee and Italy fan, Russell a football columnist and West Ham and England supporter. Together they're a tight-trousered symbol of the all-encompassing football fever which is about to unite the weirdos and WALLOPS! in a tournament that amounts to a massive festival, only with the worst music ever. Like Download.

We're in California, where Russell is now based, and where Serge is recording some new tracks with Dan The Automator. Russell's every inch the Hollywood star now, with a lead role in the upcoming *Spinal Tap*-meets-*Superbad* film *Get Him To The Greek* and a tabloid-engorging relationship with Katy Perry. Today, he looks like a hyper-real version of himself – eight-foot tall, all hips and hair and shades – and is exactly how you'd imagine him to be; joshing with the boys, flirting outrageously with the girls, very loud and preening but also dead insecure, convinced he looks like a goon next to Serge's effortless cool. In contrast to Russell's six-person entourage, Serge just rocks up with his manager, a man who's soon spotted burying their tag ends in the garden; class. Deceptively laid-back, Serge remains constantly on 'Not looking like a dick' watch. After the Kasabian man has displayed his keepy-uppy prowess, during which Russell gurns and holds his genitals, NME sits them down to get their colourful opinions on the tournament. We get

WORDS: MARTIN ROBINSON
PHOTOGRAPHS: PAMELA LITTKY
LOS ANGELES, MAY 8

revelations not just on football, music and comedy, but also on humanity. Oh, and many dick jokes.

"I HID MY ITALIAN ROOTS WELL"

NME: Is there much in common with the crowds you attract and football crowds?

Russell: "I bet with Kasabian fans you get a big crossover, right?"

Serge: "Yeah, it's good for that. I prefer it, it's far better than the chin-scratchers. It's nice to have people going mental, having the best time ever."

R: "My fans have to listen. And they're mostly girls. I go, 'Can you please listen, this is a very delicate joke, please don't scream over it.' It's nothing like football. But some bands do appeal to that demographic. Like I've made the mistake of doing gigs with Noel Gallagher before. I done this gig once at KOKO, a thousand-seater venue. I thought, 'Probably the audience will be split 50/50 between good old Russell Brand comedy fans and Oasis fans.' I thought, 'I'll go out, do 15 minutes at the top and then bring out Noel.' So I walked out and...*(yells)* 'OASIS! OASIS! OASIS!'"

WHO'S GOING TO WIN THE WORLD CUP?



SIMON NEIL, BIFFY CLYRO

"I've put my two bets on Ivory Coast and Argentina. I think if Messi plays as well as he has done then Argentina will breeze it. But Pele said by the year 2000 an African team would win it – that obviously didn't happen, but it could be Ivory Coast's year because they've got Drogba, Antori, Abuyi and so on. I do think England will do well. There's less talk this year of 'We're gonna win it, we're gonna win it!' which I think is a good thing, so good luck to England – but I wish it was fucking Scotland!"

(laughs) So my 15 minutes just went to '...Welcome Noel Gallagher!' I thought, 'Fuck that!' There's no way I was going to try and chisel out some jokes from that wall of hooliganism. They were there for him. I go to him before, 'Are you a bit nervous mate, 'cos I'm a bit nervous.' *(puts on Noel voice)* 'Fuckin' thousand people, try Knebworth, four hundred thousand.'"

What are your first World Cup memories?

S: "I suppose '86 was the one I first remembered, but in our house it was always Italy on, never England. So I've probably got different memories to you."

R: "Yeah, is it your father that's Italian...?"

S: "Yeah. It was always Italy, I had the Italy shirt, I used to get stick at school. It was unbelievable. I kept it quite quiet though..."

R: "You've got that surname and then you put on the blue shirt."

S: "I kept it under wraps..."

Italy actually won the last World Cup in 2006 of course...

S: "Yeah, I was at T In The Park, I had to go onstage as the penalties were taken. The tour manager was holding up the score onstage."

What about your first memories, Russell?

R: "Mexico '86. Gary Lineker, bandaged hand. Bryan Robson getting injured. Ray Wilkins getting sent off. Then not being able to comprehend when England went out unfairly [via Maradona's 'Hand of God' goal]. Sort of, 'What? That can't be allowed.' Jamie Dawkins, the hardest kid at our school, next day said there's going to be a rematch, and despite Jamie Dawkins having no FIFA authority, he was the hardest kid in our school and I thought that might count for something. But there was no rematch. Then Italia '90, that was gut-wrenching. If you support West Ham and you support England your experience of football is mostly pain... and disappointment. And HOPE! And then pain again."

So why do it to yourself?

R: "For me, now, it's like a cable leading back into childhood, that's the one thing I've got that's consistent. But it's lovely, I did a couple of lines on [the new version of] 'Three Lions' and, even though it's a stupid novelty song, it was overwhelming. I nearly



cried singing the actual song (*Sings*) "I remember when Lineker scored, Bobby belting the ball", and I was 'Oh God...my England!' I was singing it in Bel Air and it gave me this overwhelming patriotic pride. God job I weren't in England, I might have gone all mad, and made fascistic voting choices."

Why don't you give us your predictions for the tournament.

S: "I think England have got a really good chance. If they're gonna do it, this is the one."

R: "Why do you think that? Because of Capello and the calibre of players at their peak?"

S: "Yeah, exactly. And if Rooney's playing, one man can do it. Maradona proved that."

R: "For me it's all about trying to resist getting caught up in the hyperbole and jingoism, and I can sometimes do it for a while. Particularly with someone like Capello in charge, who don't indulge with that. I wanted José Mourinho, 'cos I get distracted by glamour. 'Oh, he's such a hunk, get him in charge!' (*laughs*) And with Capello I was like, 'Fuck him, he's boring.' But I think he's been brilliant and exactly what's needed."

S: "I met Capello. I'd been out with a friend all night and we were on a golf course and he was there. We went over and he agreed to do a photo with us, but he went, 'Other way,' and he turned us around so the sun was facing us. And I think that's the kind of manager he is, he noticed in that little moment that we were in the wrong place 'cos the sun was in the wrong direction to take a good photo. We've got a good chance if he's noticing shit like that (*laughs*)."

"ONE OF THE
GREATEST
MOMENTS OF MY
LIFE WAS WHEN
KATY HOSTED
THE MTV AWARDS
IN A WEST HAM
UTD BASQUE!"
RUSSELL BRAND

"FOOTBALLERS ARE DIRTY"

What do you make of the recent scandals involving the England squad?

S: "It's just how it is. It's not just England, every footballer's the same. They're just fucking terrible. Worse than any rock stars."

They're quite similar to rock stars though, aren't they?

S: "Well, they are now, 'cos that where all the money's gone. A lot of the decadence has gone from rock because no-one's got any fucking money, whereas these boys can just do whatever they want. You see them interviewed and they don't give a fuck, so I don't think it'll affect how they play. Terry and Cole act as if it's not even happened. Ashley Cole was interviewed after Chelsea had won the league and bear in mind what he's been through, he's just going, 'Yeah, I scored today, whatever, win the World Cup, see you later.'"

Do you sympathise with them, Russell?

R: "Well, having been through a scandal or two,

I always feel like I'm duty-bound. But I think it's interesting what Serge was just saying. Football's not a cerebral thing. Trevor Brooking [70s West Ham and England legend] was like some footballing Einstein because he had O-Levels! And Graeme Le Saux [ex-Chelsea and England player famously mocked for his intellect] was just GAY on account of that he read *The Guardian*! 'He reads *The Guardian*, oh my God (*feigns retching*)!' So it's not like they get tortured. But in terms of the scandal, I don't know many footballers, but they're so young, they all come from working class backgrounds, they've all got loads of fucking money, and no idea of how to spend it. But I met John Terry once and he was really nice."

"THE WEIGHT OF HISTORY IS BEARING DOWN"

What do you make of the other teams? Like Maradona's Argentina?

R: "They've got Lionel Messi and Carlos Tevez, and I like the idea of them being managed by someone who was a genius. Although Maradona is not an emotionally stable man, from what I can gather."

Apparently he's used 100 players in the 18 months he's been in charge.

R: "So a lot of consistency there."

S: "I suppose he's just a figurehead, when he walks in the changing room it doesn't really matter what he says. It'll be like, 'We have to win it for you because you're our hero.'"

England have got USA in the first game, does anyone care here, Russell?

R: "Occasionally people mention it, but they do it in a patronising way, as if they're talking to someone in a wheelchair. 'Oooh, are you excited about the soccerball World Cup?' Over here football is played by girls – there's no place for sexism in the modern world, but I think netball would find it hard to emerge as a major sport among men [in the UK]."

There's a chance we'll meet Germany in the second round.

S: "I'd rather meet them early than in the semis."

R: "Cos otherwise the weight of history will start bearing down."

The papers will still roll out all the war stuff whatever...

R: "Get that going again. Fritz! The Bosch!"

Why can't people leave all that alone?

R: "There's too much enmity, there's too much history, it's too good a story, it's too easy for lazy

WHO'S GOING TO WIN THE WORLD CUP?



NICKY WIRE, MANIC STREET PREACHERS

"I think that England will definitely get to the semi-finals, but they might be pipped by Spain or Argentina.

Although Diego Maradona has

picked a pretty weird squad! I think it's the best chance England have had in a generation and the pathway's really clear. But by the time they get a couple of injuries and if Spain are firing on all cylinders they might just beat them. But I think if you're English it's going to be a brilliant time."



WHO'S GOING TO WIN THE WORLD CUP?



**JACK BARNETT,
THESE NEW PURITANS**

"I'm backing Slovakia, with Sestak, Skrtel and other such fantastic players. They're quite a good team, I think they'll do well... Who'll win it?"

It's going to be Spain, probably, isn't it? I imagine it will be Spain. They're the only team that doesn't have a massive hole in their squad. England, Holland, France... they're just terrible. It will probably be Spain or Italy."

journalism. And it's sort of evocative, it was only a couple of generations ago."

Do you think football's useful in exorcising national demons?

R: "I think it's probably one of the primary functions of sport in culture. When Argentina beat us, because of the Falklands I think it was very cathartic for them. I wouldn't be nationalistic in any other arena apart from sport. I don't support a Tory government, I don't support right-wing politics, but y'know, I'm pissed off with Maradona for that handball. So I find myself by

proxy going, 'Yeah! Good! We're keeping them fucking Falklands!'"

What about penalties? Why are England so crap at them? Is the problem something within the English character?

S: "It's a good question. It's hard to say. It's not ability, because it's easy, it must be just bottle."

R: "It's just the psychology of it. I don't think I'd like it, that pressure all put down into one moment. In a penalty shootout the ball is static, so the whole psychology of the game changes. Just thinking about it makes me feel a bit sick."

S: "I'd go first if I was taking one..."

R: "(*Astonished*) Would you?!"

S: "Yeah. First one. I'd volunteer instantly. For the very reason I'd hate to take one. The buzz of just going, 'Yeah, I'll have one.'"

R: "Confront it!"

S: "Then everyone in the team would go, 'Oh we're going to be alright...'"

R: "Ah that's good – for morale!"

S: "Then the others would go, 'I'll have one as well then.' But deep down you go, 'Fuck.'"

Russell, would you fancy doing one?

R: "Oh my God... I'd just be so afraid. But I am brave, so I would. I'd be swept up in it."

"FOOTBALL FANS
KNOW THE FAKES.
YOU CAN'T SAY
'I'M INTO THE
KAISER CHIEFS'
AT THE FOOTBALL"
SERGE PIZZORNO



Serge models Leicester City's 2010-2011 away strip, while Russell uses any excuse to grasp his overused member



"JARVIS AND CARL BARAT WROTE SONGS FOR ME"

You haven't seen the film yet, Serge, but in *Get Him To The Greek*, Russell's character sings a song called 'African Child'. That'd make a beautiful anthem for this World Cup...

R: "(*To Serge*) Yeah, what it is, this character Aldous Snow has gone all pretentious and written a song about doing something about Africa. He says, 'Have you been to Africa? I haven't, it's very dangerous there, but I feel it's bad, there's a famine or a war, so I've written this song, 'African Child.' It's kind of misdirected philanthropy. So yes, I would like to see 'African Child' imposed upon the African nations."

How was the singing in the film?

R: "It's comedy singing. I will never ever sing seriously, because there's a difference between comedians and rock stars, and I think you'll get no clearer example of it than the two of us in those photographs, with Serge juggling a football while I stand there holding my cock. If you're a rock star, you're cool. As a comedian you've got to be like, 'Oh, this embarrassing thing happened' and it's about exposing yourself as a twerp. So I can't ever sing a song seriously. But when I was doing that film I was thinking, 'This is just a bloke who doesn't get embarrassed.'"

S: "Did you record them in a studio over here?"

R: "Yeah, we did about 20 songs, Jarvis did a couple of them, Carl Barat wrote a couple. It's like *Flight Of The Conchords*, the songs are almost just good songs, and that's what I think a good comedy song should be."

What about doing a track with Kasabian?

R: "I would not be able to do it. If I went onstage my trousers would fall down. I'd ruin Kasabian forever, all their work gone."

Does stand-up appeal to you, Serge?

S: "I mean, I've no idea how you could go out there for an hour, with nowhere to hide. You expose yourself completely. It's just him, you know; I don't think rock stars know who they are."

"IT'S A BEAUTIFUL, SPECIAL THING"

How are you going to swing watching the tournament with your other halves?

S: "I'm lucky, my missus is into football – she's a massive England fan though..."

R: "One of the greatest moments of my life was when Katy was hosting MTV Europe Music Awards wearing a West Ham United basque with my name emblazoned across the rear of it. It's different when it's someone you're in love with and getting married to – I've never used the word 'rear' to describe that part of the female anatomy before (*laughs*). But she's making

WHO'S GOING TO WIN THE WORLD CUP?



JP PITTS, SURFER BLOOD

"The team that will win the World Cup will be whatever team that Messi guy is on, because he's really good – I saw him on TV the other day."

He plays for Argentina? Yeah, they'll win then. USA are playing England, aren't they... I think that game will probably be a disaster for our country, but c'est la vie..."



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ENGLAND'S NO.1*
(*possibly. He might be England's No.2
by the time this comes out)



When the England squad gets together is there a battle for dominance of the stereo?

"Well, that's all changed under the current management. There used to be a boom box, for want of a better term, and anyone who put their iPod on subjected the rest of the team to that music. Mr Capello has changed that; we don't have a communal source. If you want music, you listen on your headphones, so the issue of taste doesn't come into the equation any more. It used to be a problem before – if you got someone with a bad iPod it could be more counter-productive than it was conducive to a good performance."

Sounds like there were some issues there...

"Let's just say there was some obscure UK garage which was something of an acquired taste..."

We heard that you're actually friends with Muse. Tell us about that...

"I have to confess I didn't know who Muse were the first time someone told me about them! My musical taste is very eclectic within hip-hop and more so in dance music, but if you ask me about a band I haven't got a Scooby Doo. But I know Chris [Wolstenholme, bass] from living in Devon and we met at a Halloween party the other year. They had their concert in Teignmouth last summer and I was invited down because I was injured, so we watched England play Slovenia at his house and then jumped in a car and went down to the concert, which was really fantastic. But all of a sudden I was hearing these songs thinking, 'Hang on, I recognise this one!' then I realised who Muse were!"

There's no official England song this year. What gives?

"Well, it's fair to say that since 'Three Lions' there really hasn't been anything to challenge that – and that was 14 years ago. My favourite, I have to say, is the one from 1982, 'This Time (We'll Get It Right)' – that's absolutely fantastic. I downloaded that again a while ago, and every time it comes on I start singing it loudly. It gets me all passionate!"

Maybe you could all pop around to Muse's studio and bash something out before the tournament. Are you and the England players any good at singing?

"Rubbish! Absolutely rubbish, but Wayne Rooney is the best dancer, no question about that."

David James is wearing the new Umbro England away goalkeeper kit, for more information visit www.umbro.com



Russell and Serge watch an imaginary game on an imaginary TV. Freaks

an effort, she came to Upton Park for the first time this season. I mean sometimes she was cheering at the wrong things – 'No, no dear. That's Spurs. Who we dislike' – but she's supportive."

You're both flamboyant. How do normal football supporters react to you at games?

S: "You have to tone it down a bit."

R: "I've made mistakes in the past at Upton Park. Because the point where I got famous happened very suddenly. I remember I went to a game and at half time I got caught up in people getting pie and drinks right, and they went, 'It's that fucking geezer, what you fucking doing here?' 'I've been coming here since I was five.' 'I've never seen you here before.' 'I wasn't famous! You wouldn't have known!' 'Sing a fucking song, then!' Thank God I know all the chants you need to know. I had to do 'Over Land And Sea', it was very difficult, but they quickly joined in. That first few bars though... (laughs) The fact I referred to them as bars didn't warm me to them either (puts on camp opera voice) 'OK who's taking the harmony? Mi Mi Mi Miii...'"

Do football fans appreciate music?

S: "You can't argue with football fans and music."

Throughout history they've always chosen good bands to get behind."

R: "Even making surprising choices, Like my cousin liking The Smiths."

S: "The Jam, Joy Division, they never really get it wrong. They know the fakes too, You can't really say, 'I'm into the Kaiser Chiefs' at the football."

R: "You don't really get, 'We're really into Maroon 5' (laughs)."

Do you think the World Cup is a genuine unifier bringing people together, or is it just a massive piss-up?

S: "Nah, it definitely brings people together. You get lost in it. It's a great time, man, it's beautiful."

R: "It's a special, beautiful thing and everyone feels connected. It's a festival that has some meaning all over the world."

And on that sweet note, NME blows its whistle. Russell has got an AA meeting to attend, and Serge has got some drinking to do. They exchange numbers and hugs and Russell expresses a desire to watch at least one game with Serge, Noel and Morrissey. "I think Morrissey would be very comfortable in that environment. Perched, I imagine, in a giant baby chair, sneering down at everyone..." Ah World Cup time, when musicians, comedians and thugs unite to talk bollocks.

IT'S WORLD CUP WEEK ON NME.COM

Check out our exclusive photo gallery of the momentous meeting between Russell and Serge on NME.COM, plus watch Tom Meighan launch the England away shirt and give his verdict on the team's chances this summer

WHO'S GOING TO WIN THE WORLD CUP?



DARWIN DEEZ

"Darwin: 'I think the Native Americans are going to win it. No, don't print that!'"

Michelle (bass): "My father [Anson Dorrance] is a soccer coach, he used to coach the US women's national team, so he's won a World Cup – in 1991 in China. For this men's World Cup? What I love is it's never the favourite... that's what was so exciting about Italy in 2006."

Darwin: "I think we have a shot at winning – our band. We definitely have a shot..."

NETS & GOALS & ROCK 'N' ROLL

The similarities between bands and football don't just end at fast cars, sleeping with fans and a love of making money. Footballers have formed bands, bands have released songs and Mark E Smith even announced the final scores on BBC 1. So we've pulled our socks up, put our shinpads on and discovered this love story really is a game of two halves



NERDIEST FOOTBALL FAN
Pete Doherty & his QPR fanzine

Pete Doherty got straight As at school. But when he wasn't busy swotting up on Periodic Tables and French verbs, Pete was producing his own QPR fanzine called *All Quiet On The Western Avenue*. Peter Doherty Jr, as he was credited in the mag, would head down to Loftus Road to flog his handiwork, but with minimal luck. His unique literary style didn't go down well with fans and he was prone to giving copies away to make it a serious business proposition. Poor Pete, too sensitive at even an early age.

ODDEST CAMEO

Super Furry Animals in *Actua Soccer 2* on the PSOne



You can unlock SFA as team members on 1998's *Actua Soccer 2* on the PlayStation One. Sadly, the results aren't quite what they were expecting. "We thought we'd have a team made up of all our heroes but they gave us mass murderers like Genghis Khan," explains Hew 'Bunf' Bunford. "We asked for Bob Marley, Castro, Bill Hicks, Muhammad Ali. We got Stalin and Churchill," continues Gruff Rhys. Still, we hear Stalin can curl in a mean cross...

MOST FANNISH RECORD COVER

George Best on 'George Best' by The Wedding Present



Who better to appear on the cover of The Wedding Present's 1987 debut LP 'George Best' than the Northern Irish Man U football legend? You can see the appeal. This is a man who famously said, "I spent a lot of money on booze, birds and fast cars. The rest I just squandered." George appeared with TWP in some promo shoots, too.

MOST OBVIOUS USE OF A FOOTBALL BADGE ON A GUITAR

Iron Maiden's bass

Bassist and backing singer Stephen Percy 'Steve' Harris is the only Maiden member to have remained permanently in the band since founding it in 1976. Harris played for West Ham United Under-21s in the mid-'70s and can often still be seen sporting a West Ham sticker on his bass.



BEST POP STAR GOAL OF ALL TIME

Serge from Kasabian's wonder goal on *Soccer AM*

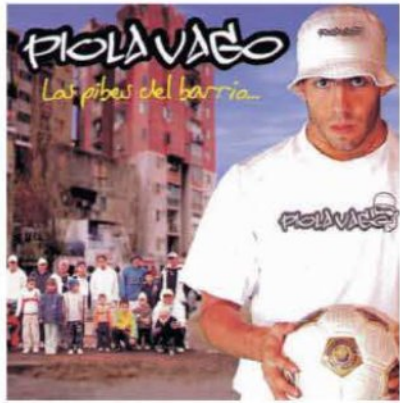
When Serge Pizzorno played for Nottingham Forest Under-21s, he wore his Leicester City FC socks underneath, so everyone knew where his allegiances lay. He may have chosen the guitar over the football boot, but that didn't stop Kasabian's hairiest member from flicking up the ball and volleying it through the hole in the Wembley sign on *Soccer AM* in August 2006. Kasabian bassist Chris Edwards remembers: "We were both pissed 'cos we had just come back from a festival in France. We'd stayed up all night drinking then we got up to do the show and he fucking did it in one, the jammy twat! I had to follow and I fucking missed, didn't I? It was horrible." Serge didn't even take off his winkle pickers.

"I HAD TO FOLLOW SERGE'S GOAL. I FUCKING MISSED - IT WAS HORRIBLE!"
CHRIS EDWARDS



STRANGEST LYRICS ON AN ALBUM BY A FOOTBALLER

Argentina's Carlos Tévez Spanish shanty town band get dissected by The Enemy



Man City's Carlos Tévez is in a band called Piola Vago with his brother Diego Tévez. Piola Vago play what is known as Cumbia Villera music, a vulgar and course style of music born out of the Cumbia shanty towns... or so it says here. If dubstep is your thing, it's probably not going to appeal. Tévez sings exclusively in Spanish, so to understand just what he's on about, we had some of Piola Vago's "greatest hits" translated into English by the NME Translation Desk and got Tom Clarke from The Enemy to comment on just why Tévez should probably stick to the football field...

'The Golden Boy'

Sample lyrics: "The boy always wanted to play/And be able to help his family/Today is a special day because Carlitos could make it/And he's going to enjoy all his glory/And all the idiots want to kill themselves/And all the jealousy wants to kill itself"

Tom: "For starters, let's address the fact that Tévez looks like a cross between Blanka from *Street Fighter 2* and that flying dog off *Neverending Story*. So the fella has had enough shit to deal without trying to make a decent songwriter. It has a pretty decent flow, it would make a decent kids' TV show theme tune."

'Let Her Go'

Sample lyrics: "Look Carlos, I love her more than you so why don't you leave?/Surdo no, I love her more than you/She's lying in my arms now/Ay Surdo, let her go/Ay Surdo, let her go/Ay Carlos let her go, let her go, let her go"

Tom: "The title is decent. You can see Carlos behind Waitrose car park trying to get off with some skirt and her walking away. 'Fuck, I'll write a song about that'. Bosh, he's got 'Let Her Go'. The lyrics are Carlos having a conversation with himself in the mirror, which is funny, innit? He probably wrote them after having a shower."

'Rag Doll'

Sample lyrics: "I have been for you/Just a rag doll/You used me like a toy/Just to hang out a little while/But life takes revenge, I know/I'm not the same fool as yesterday/Because I could move on/Together with another woman"

Tom: "For a kick off, he's nicked the title from an Aerosmith number so Steve Tyler and his boys are gonna be seeing him down the local magistrates for that. Let's hope it's a tune 'cos those boys don't mess about."

"THE LYRICS ARE CARLOS TALKING TO HIMSELF IN THE MIRROR. FUNNY"
TOM CLARKE

STRANGEST THING TO INVENT AFTER RETIRING FROM FOOTBALL

Dion Dublin's 'Dube'

Not content with trying to learn a bit of 'Wonderwall' on the guitar or 'Chopsticks' on the piano, former England, Man United and Coventry City star Dion Dublin has taken things one step further by inventing a new musical instrument called The Dube, due out later in the year. Dublin has been keen to get sales off the ground with recent appearances on radio and television while managing to keep what The Dube actually looks like a complete mystery. Presumably it's some sort of cube that lights up and makes a noise. Who knows? Still, as A Tribe Called Quest once asked, "Can I kick it?" Yes, you can!



THE AGONY OF PICKING A FAVOURITE WORLD CUP SONG

Why all football songs are "complete shit", by Mr Noel Gallagher



"THERE HAS NEVER BEEN A GOOD WORLD CUP SONG"
NOEL GALLAGHER

Hi, Noel! What's your favourite football song?

"Fortunately they're all complete shit. There has never been a good World Cup song."

What, not even 'World In Motion'?

"Ah, but that wasn't really a World Cup song, was it? That was just a song they had lying around. It was. You heard it here first! I mean, apart from the rap... Yeah, I suppose I'm having that one."

What if Carlos Tévez released one with his band?

"I have heard them lot actually. What are they like? Well, they're influenced by my former band so they've got impeccable taste. I'll give them that."

MOST STONED SPONSORSHIP DEAL

Goldie Lookin Chain sponsor Newport County AFC



Welsh stoners GLC thought it would be a giggle if the players from their hometown club Newport AFC ran out for their Welsh

Premier Cup matches in bright gold shirts with the GLC logo and a delicate gold medallion neck motif. So, er, they did. Band member Mike Balls remembers their design contribution: "It was all towards the medallion vibe." Just as it should be. Safe as.



COULD BE PLAYING FOR ENGLAND IN ANOTHER LIFE

MC Harvey from So Solid Crew



Michael Harvey Jr is famous for three things: his dad was Bullitt in ITV's original *Gladiators*; he was married to Alesha Dixon; and he was in So Solid Crew. For a bit. Since retiring from his 21 seconds of fame, Harvey has played non-League football for AFC Wimbledon, Aldershot Town, Lewes and St Albans City. He retired from football in 2007 due to other work commitments - whatever they are.

MOST INCOMPREHENSIBLE VOICE TO READ THE FOOTBALL RESULTS

Mark E Smith on the BBC's *Final Score*



It's not every Saturday afternoon you tune into the BBC to find Mark E Smith reading out the football scores. But in November 2005, that's exactly what happened. Why? The music used to introduce the scores every week on BBC 1's *Final Score* was 'Theme From Sparta FC' by The Fall. Thus, Smith was invited on to read out the scores in his thick, Mancunian drawl.



PREVIOUS FOOTBALL SONGS REVIEWED

By Danny McNamara
from Embrace



The England Squad – 'This Time We'll Get it Right' (1982 World Cup)

"This had Kevin Keegan on the front in the video with a big perm.

It's like that moment in Alan Partridge where he's singing 'Thank You For The music'. (Screams). 'I can't reach it. You'll have to do it.'"



Lightning Seeds – 'Three Lions' (1996 European Championship)

"I love how whole-hearted it was.

I've read Frank Skinner's autobiography and he says it's the proudest moment of his life."



Fat Les – 'Vindaloo' (1998 World Cup)

"I like the video. First time I saw it, I spat my cornflakes out!"



The Farm – 'All Together Now' (2004 European Championship)

"Good tune. It's about No-Man's Land in World War One and the day the soldiers played football. Quite cool that."



Embrace – 'World At Your Feet' (2006 World Cup)

"We didn't apply to do this. They just asked us. Our manager said, 'Do you want to do the World Cup song? The FA want to know.' I asked my dad and he said, 'If you think you're up to it – do it!' I was just trying to cover all bases."

COULD BE PLAYING FOR SCOTLAND IN ANOTHER LIFE

James Glasvegas' past career as a professional footballer

Before donning his trademark shades and black leather jacket, James Allan sported a wide array of colours playing professionally for Falkirk, Stirling Albion, East Fife and Dumbarton. He was even once nominated for Third Division player of the season but, erm, didn't win. Glasvegas didn't win best album at last year's NME Awards either. Next year we promise to nominate him in the Pop Star Who Looks Least Like They Used To Do Any Exercise Let Alone Be A Professional Footballer category.



MOST RUBBISH SPONSORSHIP DEAL

Kaiser Chiefs sponsor one Leeds United player only

Kaiser Chiefs stole their name from South African football club Kaizer Chiefs, home of Lucas Radebe before he signed to Leeds in '94. When Leeds signed Norwegian striker Tore André Flo in 2007, the band sponsored him. Yes. Just him. "We thought it would be good to show our support and try and do something for the club," says bassist Simon Rix. By sponsoring one player? Lame.

THE PURE AGONY OF RECORDING A WORLD CUP SONG FOR THE TOURNAMENT

With New Order's Bernard Sumner

I had a gig with 808 State the night before we recorded 'World In Motion'. I turned up at the studio with a very bad hangover. Gazza arrived with a bottle of champagne and I was throwing up in a bin! The whole team had to come to the studio to make it the official song. They were only there for about an hour because they had to go to an opening of C&A somewhere. John Barnes was a really nice guy and really up for it. Quite a few had a go at the rap but he did the best version.

"We knew Keith Allen from a comedy series called *The Comic Strip* and I'd met him briefly at the Hacienda. Keith knew a lot more about football than we did,

even though he was a Fulham fan, so we got him in to help with the lyrics. Keith wanted to call it 'E Is For England' but I don't think the FA would have liked that! Maybe this World Cup, we can change the outro to 'We're shagging for England' what with the players knocking off each other's wives.

"People say 'World In Motion' and 'Three Lions' are the best England songs, but my favourite is 'Back Home' which was recorded by the 1970 squad. Footballers were real footballers then, none of this poncing about with different hairstyles and all the rest of it. You can hear the passion in the way they sing."



MOST UNWANTED SPONSORSHIP

Boyzone sponsor Under-14 Sunday League side Park Hall Rangers FC

It's probably quite exciting, if you're a teenage girl, when Boyzone decide to sponsor your football team. It's probably quite annoying, if you're a teenage boy. Especially if Boyzone turn up and start singing a medley of Boyzone songs when you're trying to eat your half-time oranges as they did during the 1997-98 season. Oh dear.



MOST BLATANT SPONSORSHIP DEAL

Ian Brown sponsors Chiswick Homefields FC



Got a greatest hits album called 'The Greatest'? Where to advertise? Side of a bus? Pages of *NME*? Not Ian Brown, who decided to have Chiswick Homefields FC's Adidas shirts emblazoned

with the logo 'IB – The Greatest' during the 2005/2006 season.



SCARIEST SPONSORSHIP DEAL

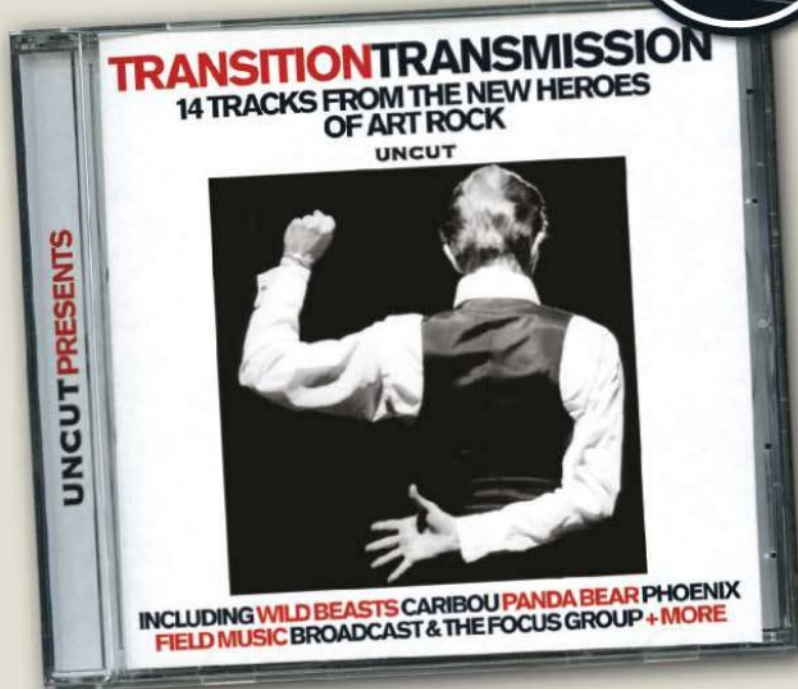
Motörhead sponsor Greenbank Under-10s

In 2006, Lincoln's Greenbank Under-10s team ran out to Motörhead's 'Ace Of Spades' while wearing shirts decorated with the band's famous Snaggletooth skull logo. "I knew Lemmy from years ago so I thought the idea of a football team running out with the Motörhead logo would make him chuckle," says manager Gary Weight. Fail. Has anyone ever seen Lemmy break a smile?

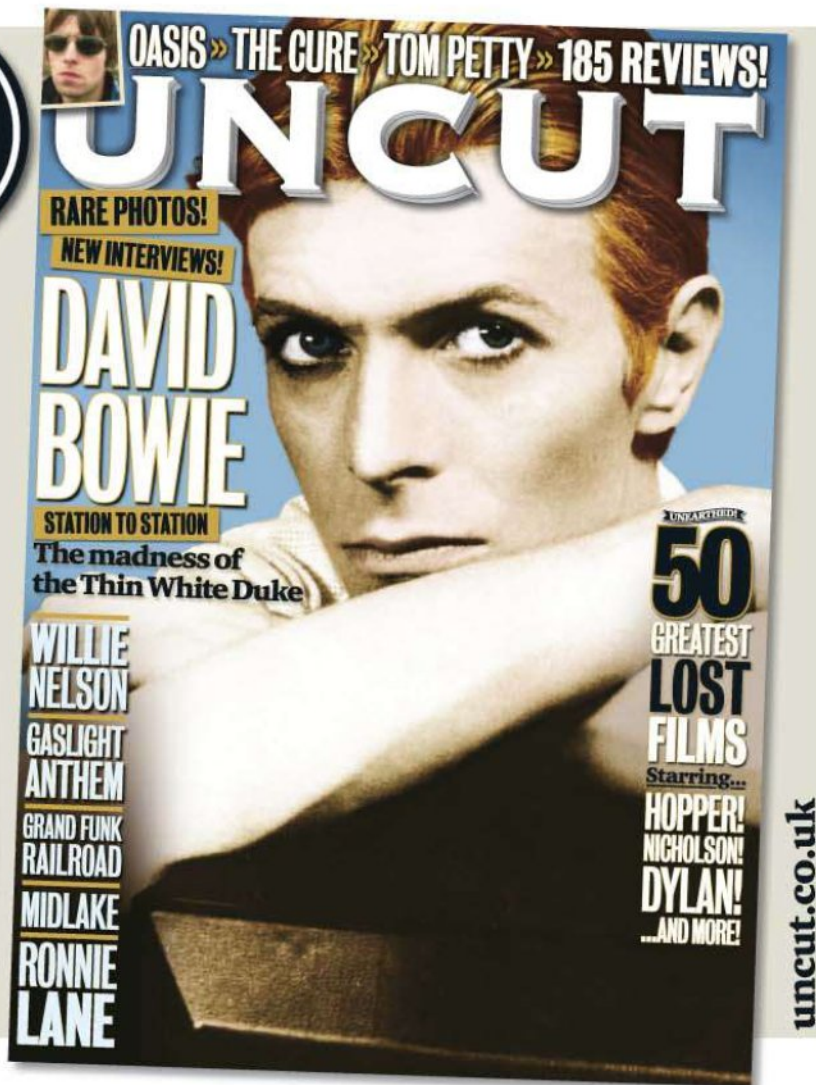
THE UNDER-10S SIDE HAD THE MOTORHEAD LOGO ON THEIR SHIRTS

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AN ACCIDENT WAITING TO HAPPEN

*Destiny brought them together. Now the duo that comprise **Sleigh Bells** tell **Mark Beaumont** they want to take advantage of their good fortune and take pop music into previously uncharted territory*



He was working as a waiter in a cocktail bar when he met her. She turned up with her mother in his table section at the Miss Favela Brazilian restaurant underneath the Williamsburg Bridge, seemingly steaming drunk.

"I don't know if they were *drunk*," says Derek Miller, guitarist and noiselord of rock's most innovative new genre alchemists Sleigh Bells. "I always say that they were drinking because people come to that restaurant to get hammered. Karen [the mother] is always like, 'Why are you telling everyone I was wasted?' I'm like, 'Shit, I'm sorry, I thought you were!'"

Karen and her daughter had a bet on whether their waiter was Brazilian or not. He wasn't, he was from Florida. Oh wow, so was Karen (hic)! What brought him to New York? He was the ex-guitarist from hardcore mainstays Poison The Well, searching for a singer for a new kind of act he wanted to pioneer, "rhythmic and heavy but with pop arrangements – aggressive but not too macho, confrontational but not full of testosterone". How weird was that, Karen's daughter Aleshish was a shinger! She ushered to be in a girl band and paid her way through college as a session vocalishhht. This called for mojito pitchers all round!

They exchanged contacts and Alexis Krauss emailed Derek that very night. "I was really excited," Derek remembers. "We didn't waste any time, we started working immediately, within two weeks."

Fate, luck, destiny or maybe God is a fan of seriously fucked-up filth-pop; whatever, this would turn out to be a meeting with echoes of McLaren and Lydon on the King's Road or Keef spotting Mick carrying Muddy Waters albums at Dartford train station. Serendipity struck.

Alexis – then carving out a career as a teacher – agrees, saying, "That's the word I always use. Our meeting was incredibly serendipitous. It was a huge gamble for me. I decided, 'Y'know what? Fuck, Alexis, this wasn't in the plan but you might as well go for it because what are the chances of you having an opportunity like this again?'"

Within weeks Derek had shaken her up, turned her around and turned Alexis into someone new. From a soulful pop singer, she became the winsome/ferocious chanteuse at the centre of Sleigh Bells – a thrilling new mutation of pop music where cheerleading chants and hook-flooded choruses are beaten, bloodied and bruised into a distorted, fuzz-fucked cacophony. As much Girls Aloud as it is Justice or Deerhoof, it perfects that early My Bloody Valentine trick of being as beautiful as it is brutal, as raw as it is refined. It sounds like a breath-taking sunrise over Basra or an Amy Adams cameo in *Hostel 3: The Kneecap Nailgun Sessions*, a violent head-on collision of music's most incompatible extremes – pop and hardcore. In an age when Cowell-cobbled chart music has been formulated and homogenised into a grey, sugary mulch spewing like auto-tuned porridge from every daytime radio, this is pop culture's struttiest fightback from the fringes since 'Walk This Way', 'Killing In The Name', 'Sabotage' or '99 Problems'.

It sounds, in no uncertain terms, like The Future.

And to think, were it not for one random craving for a maternal margarita back in 2008, the New Music would never have happened...

By 2004, Derek Miller had become the arsenic in the water-hole. As the main songwriter for the fourth album by Poison The Well – Florida's most successful experimental metalcore band – he felt the radical new direction he wanted to take the band in was throttling them.

"I was getting really controlling," he says, "I started strangling it. Hardcore is great and it's really fun, but it's a cage. Your audience doesn't appreciate any growth whatsoever, so it gets really stifling. By the end I was ready to do something really different."

Meanwhile, in Manasquan, New Jersey, Scottish-Italian teenager Alexis was also busy being ruined by showbiz. Having been singing for TV, theatre and film from the age of 10 thanks to her musician father's links in the business, at 12 she was "cast" as the singer and bassist in Ruby Blue, a teen-pop band "from what I guess now is the Disney circle of bands, those pre-pubescent pop bands". For two years she toured the US, made videos and released music on a European division of Sony

Records, before she began to outgrow her girl band box, trying to develop into a mature singer-songwriter.

Out in the hardcore wilderness, Derek spent six post-PTW years back living with his parents, waiting tables, writing "mediocre" music and trying to start bands with his Florida friends John Paul Pitts and TJ Schwartz, now of Surfer Blood. Eventually he moved to New York to find his elusive frontwoman, only to end up feeling like a post-metal pick-up artist. He'd asked 14 or 15 girls to sing for him before he finally met Alexis at Miss Favela in July 2008.

Within weeks, Derek had Alexis in a muggy basement screaming into the built-in mic of a MacBook over a distorted skipping riff called 'Infinity Guitars' and singing songs about murdered Florida teenagers called 'Rachel'. "That's about this girl called Rachel Hurley," Derek says, "in 1990 in [my hometown of] Jupiter – she was raped and murdered on the beach a hundred yards from all of these people. The guy that did it was never found and it shocked the community. It cast a shadow over everything for a number of years. I was about nine or 10 at the time and that stuck with me to this day. The investigation is still open; I think the 20th anniversary of her death just passed. That song is not exploitative, it's a tribute."

Unpredictably – nay, *magically* – Alexis' sweet, soulful pop chirrups melded magnificently with Derek's hardcore rock and electronic deviance. They inspired each other to ever-greater extremes. "When I first met her I wasn't sure how heavy I wanted it to be," says Derek, "if I was willing to go there. The thing with hardcore that would kill me was that fights would break out every five minutes and they'd stop the set. [But] because of Alexis' voice and her range, she totally negates all of those qualities."

So, with Alexis stealing rare hours between 15-hour teaching days from July 2008 to June 2009, their demos became more and more confrontational and their two-piece gigs (Derek is the only person playing instruments onstage) ever more must-see. 'Treats' – the title track of Sleigh Bells' boundary-crushing forthcoming album – merged 'How Soon Is Now?' trademark wagga-wagga-wagga guitars and Alexis' cherubic vocals with Egyptian indistro-metal. Then tracks such as 'AB Machines', 'Straight As' and 'Crown On The Ground' were furious bursts of Hiroshima pop, everything pushed into the red to make up for the cheapness of their equipment.

And while they shy away from any such self-aggrandising statements themselves, listening to the

record they completed in two months at the turn of 2010 it's clear that, like Crystal Castles in 2007, Sleigh Bells are emerging from the scree scene to forge a whole new form and method of pop music.

In fact, if any current act can claim kin to the crisp-yet-filthy loop-rock lushness of 'Tell 'Em' and 'Kids' it's MIA – the gorgeous loping ballad 'Rill Rill' is undoubtedly Sleigh Bells' own 'Paper Planes'. No wonder Maya has lauded them around the press of late and leapt onstage at their tiny NYC homecoming show (Alexis: "I ran over and gave her a mic and she was improv-ing and I was so excited I was jumping up and down and whacked her in the face with a mic!"). Maya's championed them ever since director Spike Jonze played her the demos, at which point she contacted Derek, flew to New York and insisted he help produce her next album two days later.

"Maya got me fired," Derek admits. "She called me and said, 'I'm at the airport, I'm coming over tomorrow, let's go into the studio on Monday.' I was like, 'What the fuck? Sure, great, sounds good!' That week gave me so much confidence. She's hyper-creative, she has a million ideas and works really quickly and appreciates the value of creative accidents. Intention for her is completely irrelevant, it's just putting things together and watching all of these reactions occur and finding these little pockets and moments and putting a magnifying glass on them."

"I got fired [from Miss Favela] because I couldn't give my work any notice. You're given opportunities and you can shy away because you're afraid to fail or you could say, 'Fuck it, what do I have to lose?'"

That's Sleigh Bells' story: leaps of faith in the dark, daring to trammel their own brave path through the treacherous pop swamplands, heading for Christ-knows-where. Don't tell us you don't already want them, baby...

"OUR MEETING WAS
SERENDIPITOUS. IT
WAS A HUGE GAMBLE
FOR ME. BUT YOU
MIGHT AS WELL
GO FOR IT"

ALEXIS KRAUSS

ROCK SERENDIPITY THROUGH THE AGES

BE IT FATE, LUCK OR DESTINY, WE DON'T CARE, IF IT SOUNDS THIS GOOD

Most bands meet at school, university, gigs, rehab or via a small ad along the lines of 'bassist with cheekbones that could slice bread wanted'. But one in a million bands meet at the click of Fate's fickle finger. Pet Shop Boys, for example, caught each other's eyes over boxes of knobs in an electronics shop in Chelsea. Bon Scott only joined AC/DC because he was hired as the band's driver to pick them up from Adelaide airport and happened to let slip that he was wearing his wife's knickers. Mick Jones and Paul Simonon met Joe Strummer in the dole queue. Damon Albarn only met Graham Coxon because he liked the look of his shoes (imagine what'd have

happened if it'd been Flip-Flop Friday at George Tomlinson Primary School that day) and Charles & Eddie bonded on the New York subway because they noticed they were both carrying the same Marvin Gaye album.

But by far the strangest rock hook-up was that between – oh yes – '80s slick-pop masterminds Hall & Oates. The story goes that each of them were fronting their own band that was taking part in a competition when gunshots were exchanged between two rival gangs nearby. The pair fled for cover in a nearby service lift and found they had almost identical musical tastes. Hence 'Maneater'. No shit.

DELL'S BERLIN BALL!

The winners in Dell's Sack The DJ comp have gone all over the world - and one lady had a very special time in Germany...

DFrom the hip dive bars of New York's Lower East Side to Milan's top indie club, Dell's Sack The DJ competition has been sending lucky NME.COM users to the world's best Club NMEs all month.

Accompanied by NME Radio's deck wizard James Theaker, they've been flying to the US, Italy and Germany to experience international nightlife at its finest. The jetsetting winners uploaded their dream club playlist to NME.COM and got friends to vote for their tracks. They needed to pick a selection of songs that would get the dancefloor moving, and the winners got to fly out and see their winning set played out at the clubs.

Keith Phillips found himself on a plane to New York,

where he proceeded to get so obliterated he can't remember much of the club. Paul Giles, meanwhile, was whisked to Rome where he combined some sightseeing with a big night, and most recently New Zealand-born winner Jasmin Sheaf scooped a mini-break to Berlin, where her playlist was performed.

"It was really cool," she remembers. "We took an extra couple of days, so we had more time to do touristy stuff. We saw parts of the wall, and took a cruise on the river to see the city from a different perspective."

Once the sights were seen she dived headfirst into the capital's nightlife. "We hung out with James Theaker, possibly drank a little bit too much, and didn't leave til 5.30am. We were a bit overdressed for the night but the place was full and our tunes got most people - including us - dancing. I remember The xx and Yeah Yeah Yeahs went down well. Everyone parties a lot harder in Germany than the UK, and most of the clubs are open 24 hours on weekends."

James also experienced Club NME Berlin's full-on nightlife first hand. "The Magnet club was packed with a long queue outside" he remembers. "Miss Jasmin's playlist catered for the dance fans in the building, and was received well."

The lucky winners also picked up another amazing

prize - a superfast Dell Studio 15 laptop each. The new machines are the perfect weapon in any budding DJ's arsenal. They pack in one of the fastest processors on the planet, the 2010 Intel® Core™ i5 Processor, which uses Intel® Turbo Boost Technology to put smart performance within your reach and deliver solid performance for everyday applications.

This multi media masterpiece boasts a massive hi-def 15.6" widescreen with two headphone jacks which means you and a friend can watch movies together, over 130 different cover designs from the Dell Design Studio and a backlit keyboard for selecting songs in gloomy clubs for all you superstar DJs. For the ultimate music experience hook up this piece of kit to your TV through the HDMI port and watch your favourite bands up close and personal.

Head to NME.COM/dellsackthedj to check out the winning playlists and for more info on the Dell Studio 15.





THE WINNING PLAYLIST

Dizzee Rascal - Fix Up, Look Sharp
 LCD Soundsystem -
 Daft Punk Is Playing At My House
 Basement Jaxx - Red Alert
 Gorillaz - Clint Eastwood
 De La Soul - A Roller Skating Jam Named 'Saturdays'
 Friendly Fires - Paris
 Mark Ronson - Oh Wee
 Florence And The Machine - You've Got The Love
 Michael Jackson - Don't Stop 'Til You Get Enough
 Yeasayer - Ambling Alp
 Modest Mouse - Dashboard
 MGMT - Kids
 Yeah Yeah Yeahs - Heads Will Roll
 Justin Timberlake - SexyBack
 Cypress Hill - We Ain't Going Out Like That
 Biffy Clyro - That Golden Rule
 Vampire Weekend - Oxford Comma

OutKast - The Way You Move
 The Ting Tings - That's Not My Name
 The Flaming Lips - Do You Realize??
 Groove Armada - I Won't Kneel
 The Prodigy - Out Of Space
 Michael Jackson - Blood On The Dancefloor
 Bumblebeez - Dr Love
 Faith No More - Evidence
 Underworld - Two Months Off
 Ladyhawke - Paris Is Burning
 David Bowie - Let's Dance
 Talking Heads - Wild Wild Life
 Red Hot Chili Peppers - Road Trippin'
 Calvin Harris - I'm Not Alone
 The White Stripes - Seven Nation Army
 Kanye West - Stronger
 Deep Purple - Hush
 Marvin Gaye - I Heard It Through The Grapevine



WEIRD SCIENTISTS

*They've named their new album after the study of the universe. They construct their songs like Einsteinian equations. But handily they don't forget to rock like a very hard thing. **James McMahon** meets genre-squishing vanguards **Rolo Tomassi***

Not a lot of people know this, but rock music was created around 10 million years BC, when a species of toad (to give it its correct Latin name, *Rockadude Lemmyus*) crawled up out of a swamp in Donington, sprouted warts and broke into a throaty rendition of 'Whole Lotta Love'.

Got that? Good. Join us next week as we explain how a middle-aged man living with his mum in Bolton invented jazz-fusion out of a bit of bellyfluff and a spring.

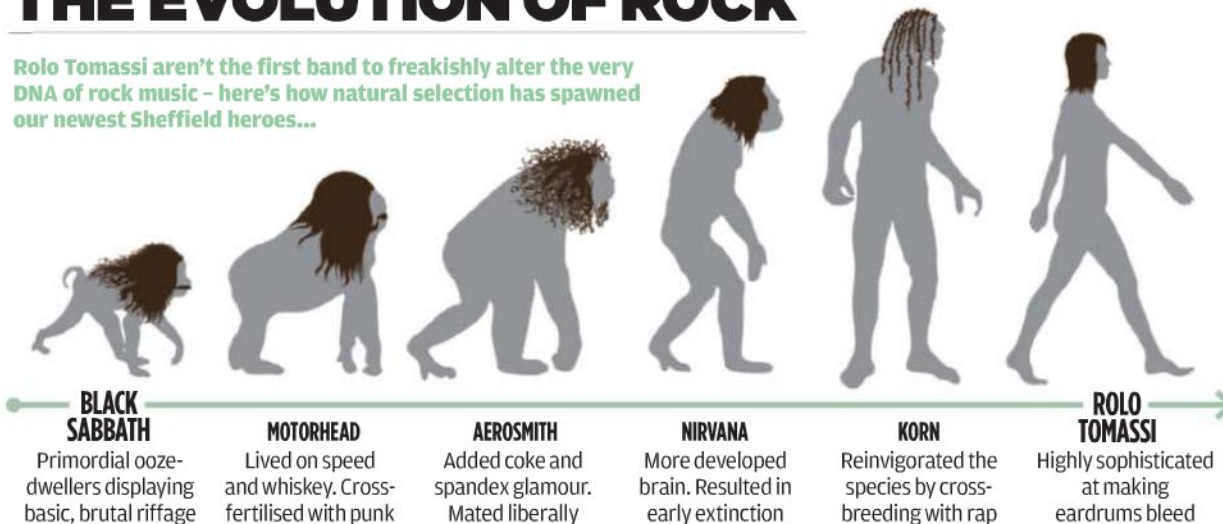
Nonsense musical theory aside, rock has come a long way since its primordial beginnings. In fact, listening to 'Cosmology', the new, second full-length album from Sheffield's Rolo Tomassi, is an apt education in just how far the genre has evolved. Not that there's no place at the table for primitive, pugilistic rock; from ZZ Top to the Ramones to AC/DC and beyond, there'll always be something thrillingly lusty about bands that can't spell their own surname. But within a genre with little time for the middle ground – where The Stooges or Mastodon will always be more vital than, say, Feeder – it's always exciting when a band comes along that treats rock like a science too.

"It takes us ages and *ages* to write our songs," says singer Eva Spence, her face hidden deep within one of her band's hooded tops, when we meet the five-piece before soundcheck in Hamburg, Germany. "We write all our parts by jamming them out in a room, then we put them all together, then we sit down and learn them like you'd learn something at school, copying things down and practising them over and over again until they seem natural. It's not a quick process."

That process has paid off though; part of the appeal of 'Cosmology', the follow-up to their equally challenging 2008 debut 'Hysterics', is trying to work it all out. The

THE EVOLUTION OF ROCK

Rolo Tomassi aren't the first band to freakishly alter the very DNA of rock music – here's how natural selection has spawned our newest Sheffield heroes...



intricate anti-rhythms of the guitars, the stuttering percussion, the almighty thunder of the synth stabs and Eva's vocals – half the throaty roar of Godzilla, half the silk-layrnxed coo of a unicorn. It's a puzzle, a quandary, a test – and something that rewards repeated listens.

Lucky then that metal (as about 40 per cent of Rolo's new album can be classified) has always attracted academic types. In fact, a 2007 study on musical taste presented to the British Psychological Society Conference found that one-third of the members of the National Academy Of Gifted & Talented Youth ranked metal as their favourite musical genre. Then there's the subject matter – thickos are rarely drawn to epic tales of Tolkien-esque wizardry and detailed descriptions of bloody anatomy – while just look at the alumni: Dr Brian May of Queen has a PhD in astrophysics; Iron Maiden's Bruce Dickinson can pilot passenger aircraft; even Mr Ian 'Lemmy' Kilminster, as a prominent collector of Third Reich antiquities, has a weighty, if questionable, specialist subject.

It's unsurprising then, that Rolo have their own resident brainiac, A-Level chemistry, physics and maths student Joe Nicholson, a man who plays guitar with the busy precision that bees make honey, and whose academic interests helped name their new album ("Crudely speaking," he pontificates, "cosmology means the study of the universe, how everything relates to each other"). The fact that Joe has applied his science knowledge to metal is only the tip of the iceberg. He is also "undecided" about the existence of God, "certain" about the presence of aliens and believes that "if there ever was a Loch Ness monster, it has almost certainly died. There's only been one sighting in the last five years, compared with the hundreds in the years before that."

As well as 100 per cent smart, if 'Cosmology' is 40 per cent metal, it's also 10 per cent jazz, 20 per cent prog, 10 per cent electro and 20 per cent the kind of smooth, brooding chill-out pop recently reclaimed from the world's coffee tables by the likes of The xx. It's equal parts The Locust, King Crimson, The Mars Volta, Brian

Eno, Converge and Jeff Wayne's late-'70s opus *The Musical Version Of The War Of The Worlds*. Just the sort of lawless, forward-thinking hotchpotch of ideas and influences that drew Diplo – a man who long-time cohort MIA once described as making music that was "homeless" and that "didn't fit anywhere" – to behind the mixing desk.

"He mentioned us in an interview last year," says James, "and so we approached him asking if he'd like to do a remix of one of our singles. He said he'd like to do the full album and had some time free in October, so despite having nothing written, we used that as the end goal and started getting songs together – I think that was a different experience for him, with MIA and Santigold he'd been so involved with the writing too. But it was exciting recording in LA rather than Barnsley, and with someone who liked and understood us, and who got where we were coming from." James laughs. "I don't think that's ever happened before to be honest with you."

Rolo Tomassi's musical mischievousness is partly a generational thing. Friends since infant school and in bands since their teens, the singer, her older brother James (vocals/synth), science geek guitarist Joe, Joseph Thorpe (bass) and Edward Dutton (drums) have been Rolo since 2005. They formed in Stocksbridge, a small South Yorkshire steel-making town, taking their name from a character in James Ellroy's crime opus *LA Confidential* when Eva was just 13. This makes them a band whose very age and experience means that they've never known anything other than the Spotify/Last FM/MySpace-attuned landscape into which they arrived.

Recently, the band toured with Biffy Clyro, where Eva and James sporadically joined the Scottish band for a run-through of Biffy's 'There's No Such Thing As A Jaggy Snake'. Singer Simon Neil summed them up thus: "When Biffy Clyro formed in 1995 we were metal kids, and other bands were indie kids, or whatever. Bands were clearly defined as to what they were. With Rolo Tomassi, what excites me is I don't know what the fuck they are..."

All of which makes Rolo Tomassi at the forefront of a new wave of young rock bands who've never been shackled by subculture and never been told the rules. Like (but really not alike at all) relative fellow math-y newbies Talons, BEAK>, and Three Trapped Tigers, it's no wonder the five-piece sound like nothing the genre has heard before. In fact, Rolo Tomassi are testament to how the boundaries have been ripped down by the internet, and how such access to information is starting to show dividends. "We're from a generation who've had everything at our finger tips," says James. "We're surrounded by so much music,

there's nothing you can't check out by pressing a button, and I can't deny it has helped shape the way we sound. And it does make us different to older bands..."

"...but it's not like we write a piece of music and listen back to it and go, 'Wow, that's so weird'," continues his sister in her broad Yorkshire drawl. "The music we make comes very natural to us, even if we know it's quite unlike the music made by a lot of other rock bands."

It should be stated that there are few rock bands that are fronted by someone like Eva Spence, too. "Proudly feminine", with a sideline in making jewellery, underpants and hairclips, which she sells on the band's merch desk under her trading title Night Of The Living Thread, the singer is a rare example of a woman in rock not having to suppress her gender within a genre rarely noted for its equal opportunities or understanding of femininity.

"I don't really care that I'm always with boys on the road," says Eva, "although it was nice to hang out with Laura-Mary Carter when we played with Blood Red Shoes the other year and I do hang out with my grandma and mum a lot when I'm at home. But I do get girls coming up to me saying, 'Thanks a lot for just being a girl' and I know I'm not like a lot of other girls in bands like this, even though I do those death metal vocals." That's another boundary duly bashed on the nose then.

Interview over, it's as entertaining watching the Hamburg audience as it is the band tonight, observing the bemused Germans like a scientist scrutinising amoebas... only amoebas being blasted with tidal wave after tidal wave of confusion. As the band play 'Katzenklavier', a song that segues doom metal with sprightly punk-funk, and 'Agamemnon', a song both pretty and pulverising, utterly confounding and equally as short, it quickly becomes clear that, try as they might, nobody in the room other than the band themselves 'get it'.

But then nobody got *On The Origin Of Species* the first time Charles Darwin showed it to people. And look how that worked out...

REVIEWS

CHRISTINA AGUILERA HITS BACK AT GAGA, ARIEL PINK'S
HAUNTED GRAFFITI GETS A POLISH AND FILM BOMBS

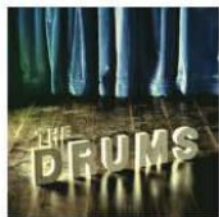
Edited by Emily Mackay



THE DRUMS

THE DRUMS MOSHI MOSHI/ISLAND

If you came looking for sun and surf, prepare to leave with your heart in their hands as they more than clear the hype bar



More than having a statue rendered in your image, your name tattooed across the small of a back or even having Rolf Harris commit your face to canvas, being the subject of a song is the ultimate immortality.

Thousands have sought to humiliate former duvet-sharers through song as they exorcise the demons of past relationships, but as a form of vengeance, the break-up song shoots itself in the foot. So flattering is it to find out that you've burrowed into someone's brains deeply enough for them to lash out the passion and creativity needed to birth a song, it doesn't even matter if said song depicts you as a less appealing lover than your average England and Chelsea left-back. A mighty wave of just such reverse flattery is about to crash over the head

of at least one of the people Drums frontman Jonathan Pierce has let deep into his life. And we don't mean his surfing instructor.

If you were expecting an album based on the breezy, whistly beach-pop of the ubiquitous 'Let's Go Surfing', it will come as a tsunami-sized surprise to hear that the New York four-piece's debut is, while stuffed with the kind of effortlessly spectacular tunes that marked them out as the great hopes of 2010, packed with tales of cracked hearts and sorrow-trodden lovesickness. While the band made no secret they were set to switch musical seasons following the "Summertime!" EP, to hear such sorrow interwoven with some of the biggest, sunniest choruses of the year is still a shock. Almost every song contains a happy-clappy hook and chorus, the band placing so much emphasis on melody that it feels wrong if

you're not in a floppy hat, licking a Solero as you hum along. But lyrically there's an icy chill from the coldness of a frozen heart that pierces straight through the warm sunshine. It's this contrast that makes 'The Drums' so much more than a simple validation of the hype that has led up to its release, marking the band out as one of those rare groups who can cork loss and joy in one simultaneous, essential package.

The band acknowledged the influence of The Smiths way before Morrissey started propping up the bar at their gigs. But while Johnny Marr-derived rinky-dinky guitar riffs are firmly embedded in 'The Drums', it's Pierce's tearfully outlined yearnings that will leave marks on the listener more durable than the fingerprints on their copies of 'The Queen Is Dead'. "I thought my life would get easier," he wails on 'Book Of Stories', the album's greatest song with its echo-laden Beach Boys chorus. "Instead it's getting harder... instead it's getting harder".

NEED TO KNOW

• Jonathan Pierce and Adam Kessler's former band, Elkland, spent April, May and June '05 opening for Erasure on their North US tour

• When The Drums first met Smiths sticksman Mike Joyce on his radio show in Manchester, he gave them an original seven-inch of 'Hand In Glove', signed 'To The Drums, from The Drums' (as he was credited on all The Smiths' releases)

• Jacob Graham's brother Caleb updates The Drums' website

"Darling you can be so unforgiving, you can be so un-loving," he croons on the Psychedelic Furs-y 'Me And The Moon' (featuring the most Marr-like ding-dong riff)... "but I don't know how to feel without your love." Both are subtle summations of heartbreak that hit harder than any glib line about not being able to "liiiiive, with or without you," or what not.

It's not all enjoyable relationship-derived misery, mind. There's 'Let's Go Surfing', of course, and opener 'Best Friend', on which Pierce laments the tragedy of a too-young dead buddy, showing another dimension to the band's mastery of sunny darkness. Then there's 'Skippin' Town', new wave synth-surf with the kind of needly riff-stabs Franz Ferdinand formed their debut album from, the subtly filmic pony canter-paced 'Forever And Ever Amen' and heartbreak

highlight 'Down By The Water' – where the closest thing here to a bass riff hauls heartstrings with the arm-force of a troupe of teary-cheeked Spector girl groups.

More than anything, the album's quality is a relief. The Drums have proved that for all the prevalence of glittery synth-carting unicorn-botherers in our times, there's still a hurricane of heartsore life in guitar pop. So, if you ever broke Jonathan Pierce's heart, then try not to feel too smug about it. But we probably owe you a drink. **Jamie Fullerton**

8

Head to NME.COM/drums for a news, gallery plus an exclusive Drums video track-by-track

DOWNLOAD: 'Book Of Stories', 'Down By The Water', 'Skippin' Town'

NINA NASTASIA

OUTLASTER FATCAT



Of all the female singer-songwriters around today, Nina Nastasia is perhaps the most deceptive. To the casual observer her crystalline vocals and sparse guitar arrangements may seem if not Newsom-ly elfin, at least a bit cutesy. What her sixth album reminds us of is that there is a darker heart beating beneath her delicate surfaces. Backed by a forlorn mini-orchestra and recorded by famed caustic noisenik and Shellac man Steve Albini, Nastasia opts for her plushiest, lushest sound yet, one that delves into doomed romances ('This Familiar Way') and the unknown ('Outlaster'). As such, it's one of her most eerily accomplished works to date. **Ash Dosanjh**

8

LORN

NOTHING ELSE BRAINFEEDEER



Opening with a clock's chime, Lorn's debut feels like he's ticking off the hours until his own personal apocalypse. Re-angling post-hip-hop beats to refract wedges of spongy, minor-chord synths, the Illinois beatmaker creates emotionally charged soundscapes as intense as anything in Jack Barnett's head. But as synthetic strings are layered over militaristic, Timbaland-style drum rolls ('Army Of Fear') and treated vocals seep through despondent boom-clack ('What's The Use') there's a sense that the drama is congealing into turgid sentiment. After half an hour of churning melodies and rootless beats you're craving something, anything else. **Louise Brailey**

6

TRENTMÖLLER

INTO THE GREAT WIDE YONDER IN MY ROOM



Anders Trentmøller transcends genre. Nominally a techno producer, the great Dane's work has always had a cinematic scope, a musicality very different to that of most functional club beats. On his second album, the gloves come off, and how. A dark, dense, swirling melodrama in his exquisite bleeps are reduced to but a thread, as he explores his love for gothic Americana (revealed on last year's excellent 'Harbour Boat Trips' mix), pouting post-punk and big, twanging '50s rock'n'roll guitar. At times, it sounds like Duane Eddy and Dan Sartain duelling as Berlin burns; at others like the best record UNKLE never made. **Intense. Tony Naylor**

7

VARIOUS ARTISTS

THE PSYCHEDELIC SOUNDS OF THE SONIC CATHEDRAL: A TRIBUTE TO ROKY ERICKSON AND THE 13TH FLOOR ELEVATORS SONIC CATHEDRAL



Reports of Roky Erickson's mental incapacitation have always been premature. True, he fits the archetype of the LSD-damaged Texan psych rock intronaut (see also Gibby Haynes, Josh Pearson). Yet he has also played recent successful gigs, released a fine album with Okkervil River and even turned up on this, his own tribute album. With genuine mind-bending vibes from Dead Meadow, respectful twanging from The Strange Attractors and cough medicine-powered indusro-gaze from A Place To Bury Strangers, this set is strong enough to cleanse your third eye. **John Doran**

8

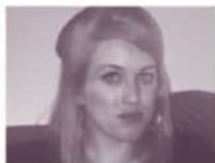
FACES TO NAMES...

What the reviewers are doing this week



DAN MARTIN

"I've been to a charity ball hosted by Alicia Keys, and I bought some weights to try and get super fit in time for Glastonbury."



LEONIE COOPER

"I've been trying to break the record for how many times one woman can see Pavement in two weeks, and preparing for Primavera's sunshine and tapas."



JAMIE FULLERTON

"I've been working my way through archived Bodyshock documentaries on Channel 4 On Demand, then trying to find the star of *Half Ton Son* on Facebook."



CAMILLA PIA

"Have been obsessing over Hurts and The Feelies, met Kelis but was scared to look her in the eye, achieved a high score on *Fruit Ninja* and am getting excited about seeing Warpaint and Gaga live."



CHRISTINA AGUILERA

BIONIC RCA

Usurped by Gaga, Xtina hits back with a host of lavish help, shonky tricks and limited thrills



What a difference a woman wearing a dress made solely of police tape makes. When the awesome cast list for Mousketeer-cum-dirtty-girl Christina

Aguilera's fourth record leaked a good two years ago it had the whiff of revolution. With 'Dirrrty' and 'Beautiful', Aguilera proved herself smarter than the average popstrel. Adding MIA and Ladytron into the mix sounded like the sort of party we wanted to go to. Then along came Gaga and the future-pop thunder was stolen.

Maybe that's why 'Bionic' arrives so long delayed. And maybe that's why it feels as if Christina lost the courage of her convictions and, unsure of which album to make, went and made them all. There's 23 tracks here, 18 on the main record, with the rest (the largely more interesting stuff) relegated to a deluxe edition. In a strange way, this is perfect for the digital age – there are at least three albums to compile, letting you build your own Christina. The first, from which so-so single 'Not Myself Tonight' is taken, is largely drab. Daring as some of the tracks are, they overwhelmingly loop her vocal around a generic house lick that has the effect of giving her very little to do vocally. Neither is the endless sexytalk convincing anymore. Where Madonna and Gaga use sex as a weapon, they also employ a humour that's lacking on songs such as 'Woowoo' and 'Des Nudites'. Bionic? It's as if the mighty Xtina has been reanimated as a slightly confused

cyborg with levers and LEDs where the leather chaps used to be.

The second record, for the mums, features the obligatory Linda Perry ballad (the serviceable 'Lift Me Up') and some surprisingly classy jazz-infused stuff she's made with soul pop singer Sia (each of these three versions of the album, by the way, should feature the smutty slow-jam 'Sex For Breakfast' simply because it's so unintentionally hilarious).

Finally, for our purposes, there's the exciting record. Most of these collaborations sound exactly as they appear on paper, and there's nothing wrong with that. The grinding and growling 'Elastic Love' is vintage MIA (except sung by Aguilera). You'll be a bit taken aback here until you discover that the word 'spastic' isn't actually offensive in the US. 'My Girls' is euphoric girls-together punk funk from Le Tigre (except sung by Aguilera and with a rap from Peaches) and, if hardly Riot Grrrl subversive, is great fun. 'Birds Of Prey' is classic mournful electro from Ladytron (except... do you see a pattern emerging, children?) Perhaps best of all is 'Monday Morning'. Written with Santigold and The Bravery's Sam Endicott, it's a Day-Glo disco jam that sounds like Gwen Stefani doing 'Borderline'. Get on the internet and build your own pop mercenary using those songs. It'll cost you but a fiver and you can still cling to the idea of Aguilera as a revolutionary. Because it's quite a nice illusion to maintain. **Dan Martin**

5

DOWNLOAD: 'Elastic Love', 'Monday Morning', 'Birds Of Prey'



ARIEL PINK'S HAUNTED GRAFFITI

BEFORE TODAY 4AD

Ariel Rosenberg's first un-homemade record proves surprisingly light relief from bin and fax noise



A fanatical creator, Ariel Rosenberg's musical history is better known than the musician himself. Rosenberg spent the better part of eight years living in LA,

making corrugated cardboard bedroom recordings, beatboxing instead of using drums, writing and recording constantly. Rumour has it that there are dustbins full of excess tapes, never to be heard. A chance meeting with Animal Collective lead to his band – Ariel Pink's Haunted Graffiti – being signed to the Paw Tracks label.

But, with an aesthetic that so vitally hinges on production (Rosenberg says "Why play live at all?") does 'Before Today', his first un-homemade record, represent a step in the right direction for Ariel Pink? Has a studio sound improved the tracks? Or was the 'pop art' of the rubbish recording all that was worth noticing?

To begin with, while the sound is a million times clearer from the fuzzy tape hiss of yore, it's still not CD-perfect. Now, the clarity is chill-wave level rather than that of a tape that

had been dropped in a bath, then dried with a hairdryer. And, more importantly, the songs sound better than ever.

Rosenberg's mad scientist tendencies come to the fore here. While fans may recognise tracks such as 'Lestat (Acc. To The Widow's Maid)' and 'Can't Hear My Eyes' from previous compilations, they've now been updated, and reworked for a full band. The murky pop sensibility that had previously reared its head in tracks such as 'Alisa' and 'Kate, I Wait' now resounds clear. The tail end of 'Round And Round' recalls Deacon Blue's 'Fergus Sings The Blues', and 'Can't Hear My Eyes' is almost Hall & Oates – if they read the *Hipster Runoff* blog. 'Friday Night (Nevermore)' picks up on the best of the past efforts, while 'Little Wig' is Queen, via Toro Y Moi. Comparisons to other bands are slightly redundant, however. Rosenberg's always been in a league of his own. Now, though, it seems that, despite his inclinations otherwise, for once Ariel Pink might actually be cool. **Ailbhe Malone**

8

DOWNLOAD: 'Round And Round', 'Friday Night (Nevermore)', 'Little Wig'

RATATAT

LP4 XL



The fact that Ratatat's 'LP3' has been followed in turn by 'LP4' gives away their guiding principle: 'Make the same album. Make it better.' There are no 'feat. Gucci Mane' rebrandings here. In one sense 'LP4' is interchangeable with the rest of their output: tasteful, downbeat, wordless world music-flecked indietronica that hasn't fallen too far from the Gore-Tex-clad backpacker hip-hop family tree of DJ Shadow. But by the same token, the Brooklyn duo have kept on sharpening their focus. The hooks have gotten naggier, the production crisper, to the point where 'LP4's wide-eyed squelchy funk is carving them an oxymoronic niche: 'utterly compelling background music'. **Gavin Haynes**

7

DOWNLOAD: 'Bilar'

THE MYNABIRDS

WHAT WE LOSE IN THE FIRE WE GAIN IN THE FLOOD SADDLE CREEK



Back in the Saddle (Creek) is Laura Burhenn – half of disbanded candyfloss-pop duo Georgie James – whose breathy coo glides effortlessly over the golden 'Dusty In Memphis' glow that lights up the first Mynabirds album. The bombastic 'Numbers Don't Lie' harbours a sweeping '60s chorus of the kind Zoëy Deschanel of She & Him would happily torch her vintage frock collection for, while the lingering 'Give It Time' could just be Linda Ronstadt belting out a Chess Records slowie. It's not all divine retro inspiration though; on 'Good Heart', the melody is a tender alt.country sigh in the Bright Eyes mould. **Leonie Cooper**

8

DOWNLOAD: 'Numbers Don't Lie'

KEY NOTES
Best sleeve of the week



Various Artists 'The Psychedelic Sounds of The Sonic Cathedral: A Tribute To Rocky Erickson And The 13th Floor Elevators'
A doff of the cap looks nicer in yellow.

Worst sleeve of the week



Lorn, 'Nothing Else'
Well, one thing you need is a font that doesn't look like it's from a shit '80s cop show.

Best lyric of the week
"I take myself to be my lawful wedded bitch!"
Christina Aguilera, 'Vanity'

Worst lyric of the week
"I'm a sexual being/
I'm a marketer's dream/
Since porn took over the world"
Applicants, 'Since Porn Took Over The World'

REVIEWED NEXT WEEK...
Oasis 'Time Flies...' Surfer Blood 'Astro Coast' The Gaslight Anthem 'American Slang'

BoB

PRESENTS THE ADVENTURES OF BOBBY RAY ATLANTIC



To paraphrase the old aphorism about boozing, you can tell the rapper that loses by the company he chooses, and the presence of Weezer's Rivers Cuomo and Hayley Paramore hereon, plus the patronage of TI, pins a big "kick me" sign around the neck of Atlanta's BoB. Unfortunately, his debut album proper is dispiritingly inoffensive and orchidectomised. There's something there in the prettily eddying 'Ghost In The Machine' and the hefty, 'Fame', but what it all wouldn't give for a big, sweaty, pair of hip-hop bollocks. Because without balls, you're just balls. **Pete Cashmore**

3

DOWNLOAD: 'Ghost In The Machine'

ITAL TEK

MIDNIGHT COLOUR PLANET MU



People who were once dubstep's cheerleaders now declare it dodo dead – as its commercial cachet rises with every Vodka Island dancefloor airing, its soul is chiselled away, goes the implication. Thing is, though, the genre's smartest practitioners always frequently stepped outside it. Brighton's Ital Tek did this on 2008's 'Cyclical' debut, where deep bass tussled with widescreen IDM lushness, and he's done it again here. 'Midnight Colour' can still strike you in the solar plexus, but it cribs liberally from garage and wonky hip-hop, and makes the 13-track whole pulse with a strange romance. **Noel Gardner**

7

DOWNLOAD: 'Midnight Colour'

WHO THE HELL ARE YOU?

How has your production developed over time?

Alan Myson: "When I started out I was writing lots of Aphex Twin/Squarepusher-influenced stuff. It took a few years for me to get my head around what sound I was after; I've slowed it right down since signing to Planet Mu."

How do you describe your music to, say, an elderly relative at a family gathering?

"I just explain it as keyboard-based dance music, and the closest reference point they've got to that is Vangelis. My great uncle posted me a few Vangelis albums, which I thought was pretty switched on for an 85-year-old bloke!"

What's been influencing you recently?

"The year 2010 has been one of the best years for new music in ages. I'm definitely feeling the slower house and hip-hop influence on so many tunes this year, and that's had an impact on my writing."

HARVEY MILK

A SMALL TURN OF HUMAN KINDNESS HYDRA HEAD



Harvey! You terrible cult! One of the world's most obscure sludge-metal/alternative rock bands returned sheepishly in 2005, just to end up more popular than when they were actually active during the mid '90s. Following on from 'Life... The Best Game In Town' in 2008 and last year's first official release of their much bootlegged, self-titled demo comes this. 'I Just Want To Go Home' marshalls all the bits from Slayer tracks that sound like souls screaming in agony and slows them down to 50bpm, and 'I Know This Is No Place For You' continues their love affair with Southern boogie. **John Doran**

8

DOWNLOAD: 'I Know This Is Not The Place For You'



4321

UNIVERSAL PICTURES

You can't fault him for aiming high, but Noel 'Kidulthood' Clarke's new flick falls short of greatness

FILM OF THE WEEK

There are few people in British film-making more kickable than Noel Clarke, 34-year-old BAFTA award-winning English actor, director and screenwriter. He's the

the man behind 2006's *Kidulthood*, its 2008 sequel *Adulthood* (two movies which revitalised that most irksome of British indie-film staples, the inner-city urban gang drama), as well as being in the frame for the most infuriatingly stoopid scene in the entire 47-year history of *Doctor Who*. Yeah, the one in the first series of the reboot, where, as the hapless Mickey Smith, he gets eaten by a burping dustbin.

This time round, Clarke fancies himself as a British take on the time-splicing grit of Tarantino, yet his tale of four girls taking part in a jewel heist fuses jarring narrative with undeveloped character portraits, resulting in a film with a hole in its head, if not its heart – it's sorta like what might happen if the cast of

The A-Team were replaced with the Pussycat Dolls. It's a spirited 87-minute ride of enthused, if flimsy, fun. It's fast, it rarely sags and, while Clarke's ego taints the script (at one point one of the girls comments that his character "must have a big dick" – remember, that's a line Clarke wrote himself), in places it sorta zings too.

See, much of what makes Clarke so dislikeable is also to his credit. British cinema is a masochistic beast; we don't like directors who apply gloss to their films, who don't see their nationality as a hindrance to making the popcorn movies of our American cousins, who don't believe that British cinema has to be all about *Brideshead Revisited*. That's 72 per cent of the reason why nobody likes Guy Ritchie, and Clarke is a director of a similar breed – while he's nowhere near as good as he thinks he is, you can't fault his ambition. So yes, for the lion's share of its duration, *4321* will make you fume. But your ire will do nothing to stop Noel Clarke's ascent.

James McMahon

6

HERE WE GO MAGIC

PIGEONS SECRETLY CANADIAN

Naming your record after the rats of the skies doesn't make for the best start, but, thankfully, Here We Go Magic's second offering is yucky in title only.

This psychedelic folk pop-athon of tickled riffs, snappy elastic basslines, shimmering synths and sweetly sung vocals is all dreamy eccentricity, with a bittersweet hint of rhythmic unrest, from start to finish, and should send Hidden Cameras fans into an amorous tizz after just one listen. A weird highlight comes when frontman Luke Temple asks an unknown entity, "Are you vegetable or native?" Riiight... You may not have a clue what's going on with this Brooklyn quintet, but it's fantastic madness all the same. *Camilla Pia*

DOWNLOAD: 'Collector'

7

APPLICANTS

ESCAPE FROM KRAKEN CASTLE
BRAINLOVE

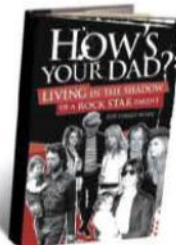


By all logic Applicants should be so deeply irritating they'd make sitting in a room with Johnny Borrell while listening to Johnny Borrell records and talking about Johnny Borrell sound like a pleasurable pursuit. They sing songs about Tesco, lace their ridiculous lyricisms and schizo pop-punk intermittently with things that sound like the Pac-Man Game Over music and a choir of angry trolls, and have tracks entitled 'Since Porn Took Over the World' and 'Obey eBay'. It should be embarrassing. We should hate it. But we can't help but think that maybe, just maybe, they might just be total bona fide geniuses. *Lisa Wright*

DOWNLOAD: 'Tesco Metro Disco'

8

THE RIDER
What we're reading, watching and scamming



Book
How's Your Dad? Living in the Shadow of a Rock Star Parent, by Zoe Street Howe

The author of ace Slits biog *Typical Girls* talks to the kids of rock royalty. With soundbites from the offspring of Ian Dury and Joe Strummer.



Game
Green Day Rock Band
Following the success of *The Beatles Rock Band*, you can now step into the shoes of Green Day. Features all the hits, you can hone your Billie Joe Armstrong impression to your heart's content.



SanDisk Sansa Clip+ MP3 player
This 4GB MP3 player is the size of a Zippo lighter but holds 1,000 tracks and has a 15-hour battery life! Enough music to keep you going all day and more. For a chance to grab one, go to NME.COM/win.

SINGLES
This week reviewed by
ROSS MILLARD
(The Futureheads)



CLOCK OPERA
A PIECE OF STRING MAMAN

What starts off sounding like an electronic reassessment of The Stranglers' 'Golden Brown' soon becomes a neat, polyrhythmic ballad sung with the wispy gusto and drama of Roxy-era Bryan Ferry. When the chorus kicks in, it blows the minimalism out of the water, but when it's allied with some good synth riffs it's hard to mind. Very dramatic, very pomp, pretty neat.

KIDS LOVE LIES
STARS PRETTY

If kids really do love lies then maybe I should start by saying that this song in no way whatsoever reminds me of the band that Jamie Oliver plays the drums in on his recent TV show. That said, there's some nifty guitar playing going on here, but the brief breakdown section, where the vocals have a chance to do their thing without fighting for space, is my favourite bit.

MUMFORD & SONS
ROLL AWAY YOUR STONE GENTLEMEN OF THE ROAD/ISLAND

The beauty of this band lies in their intimacy, for me. I like songs that have really closely recorded vocals where you can hear someone's mouth forming the words and a tongue that's moving, and when you put this record on, they're right next to you. The syrupy vocals, stomping boots and banjos play ditties you'll soon start to think always belonged in your head.

WOLFMOTHER
FAR AWAY MODULAR

I must admit, I was expecting something far more raucous from Wolfmother. 'Far Away' has a good dollop of old-time 'glam' about it, and it wouldn't have been out of place as the last track on one of Slade's classic albums, but I wanna hear a slamming solo or a scream or two. This track has too much integrity to be a true classic rock ballad – where's the reverb?

PAUL WELLER
FIND THE TORCH, BURN THE PLANS ISLAND

A faint psychedelic motif opens this new track from Paul Weller, and there's a good smattering of melodies throughout the song that come on a little like *Magical Mystery Tour*-era Beatles. I like how upfront the instruments are in this – you don't struggle to hear the band playing, and Weller has the muscle in his voice to compete with them. Good stuff.

FIELD MUSIC
LET'S WRITE A BOOK MEMPHIS INDUSTRIES

Many times I watched from the sidelines in our shared rehearsal space as the Brewis boys pieced together their latest album. This track boasts something a bit funkier from the band, and if there was a nightclub cool enough to spin it, I can imagine busting some krautrock-tinged moves to it. Field Music moving into disco territory, and it sounds great.

LIVE

THE NATIONAL, MARINA

Edited by Emily Mackay



PAUL WELLER

ROYAL ALBERT HALL, LONDON TUESDAY, MAY 25

A surprise Jam reunion celebrates the past, but it's the future that's the brightest

About half an hour in to his second of five nights here, following on from a quintet of 'Wake Up The Nation' songs, Paul Weller plays The Jam's 'Strange Town', then charges into his new record's title track, and then its best and weirdest song, the psych-pocket-symphony 'Trees'. His first band's single incites all the bellowing along you'd expect, but in truth, it somehow lacks the vitality of the songs it is sandwiched between.

This may seem fairly ludicrous,

given that 'Strange Town' was written by a 21-year-old and the rest of these songs by a man of 50-plus years (52 today!), but that's Paul Weller. By the end almost all of the new album has been played, while the supposed 'classics' – 'Wild Wood' and 'Stanley Road' – are barely touched. We get a euphoric take on 'Shout To The Top', we get 'Start!', we even get 'Art School',

No-one here ever thought they would see two members of The Jam together on a stage again

the opening track of The Jam's debut album. The clues are in the titles of the solo songs he *does* choose to air: 'Into Tomorrow', 'Brand New Start', 'Come On/Let's Go', 'The Changingman'...

On this stage the past, formidable catalogue is afforded little reverence. And it is precisely this context that allows the what-long-seemed-unthinkable to happen. Following on from the most low-key of introductions, Bruce Foxton appears onstage to deafening roars that take a good two minutes to subside. No-one in this room ever, ever thought they would see two members of The Jam together on a stage again (least of all the birthday boy), but such is the undeniable form of Paul Weller at present that it seems

appropriate. Foxton arrives and powers through 'Wake Up The Nation's 'Fast Car/Slow Traffic', a song that is as visceral as any Jam song you care to name. Only then do they do 'The Eton Rifles' and classic B-side 'The Butterfly Collector', and take the Royal Albert Hall's roof off.

History in the making, then, but barely anyone here is wondering whether this is a precursor to a full-blown Jam reunion. Because who wants the past when the future looks so good? *Hamish MacBain*

THE SETLIST

- Push It Along
- 7 & 3 Is The Striker's Name
- Sea Spray
- Into Tomorrow
- Aim High
- Andromeda
- Moonshine
- Up The Dosage
- Strange Town
- Wake Up The Nation
- Trees
- Empty Ring
- One Bright Star
- Shout To The Top
- Start!
- Fast Car/Slow Traffic
- The Eton Rifles
- The Butterfly Collector
- All On A Misty Morning
- Light Nights
- Brand New Start
- Echoes Round The Sun
- Art School
- Come On/Let's Go
- The Changingman



BAND OF HORSES

MADISON SQUARE GARDEN, NEW YORK
FRIDAY, MAY 21

Countrified fivesome gallop towards the bigtime with their roots proudly to the fore

Right from the get-go, Band Of Horses sounded big. Both their 2006 debut album 'Everything All The Time' and its follow up 'Cease To Begin' were essentially made up of arena-rock anthems in a dishevelled indie band's clothing. So now that they're finally stepping into American venues that are actually large enough to do them justice (albeit as openers for Pearl Jam in this

Lake' that it's almost overwhelming. Whereas Kings Of Leon traded in their regional idiosyncrasies in favour of writing songs with an FM-rock sheen, Band Of Horses are stepping up to the big time and yet sounding even more Southern than before. The unashamedly countrified likes of newbies 'Compliments' and the particularly catchy 'Laredo' are evocative enough to

make you want to grab your Stetson, get in the pick-up and go down the local B&Q to check out their range of verandas. Bridwell's

They're stepping up to the big time and sounding even more Southern than before

instance), the South Carolina outfit are making the shift seamlessly.

The unforgiving Madison Square Garden acoustics are known for chewing up and spitting out countless wet-behind-the-ears support acts, but Ben Bridwell's reverb-drenched voice echoes around the venue so beautifully during 'Monsters' and 'The Great Salt

ultra-sincere displays of between-song graciousness add to his band's appeal, but really it's nothing more than the cherry on top. If Band Of Horses were all mean-spirited misers who went around telling kids that Santa Claus wasn't real, their beguiling music would still be more than enough of a reason to adore them. **Hardeep Phull**

CROCODILES
DEAF INSTITUTE, MANCHESTER
SUNDAY, MAY 23

If you come across what looks like a young, shades-wearing Lou Reed throwing off a lucky dip of Mick Jagger spasms and Liam Gallagher statue-still performance posing, chances are you've just clapped eyes on San Diego new-wave rockers Crocodiles and their air-gyrating frontman, Brandon Welchez. Oozing the kind of sex appeal so predominant in the '80s, Welchez and his leather-clad, more-quenching-than-an-iced-shandy bandmates look set for stardom. But fear not, this lo-fi summer fun (something tells us Welchez would be wearing his sunnies even if it was snowing) is anything but cold-blooded fashion. **Kelly Murray**

HOLY FUCK
HEAVEN, LONDON
MONDAY, MAY 24

A holy fuck in Heaven? It's enough to singe a bishop's whiskers. But despite the Canadians' elegantly presented platter of breezblock funk and superspeed kosmische, tonight there's precious little to satisfy either cleric or harlot. Aside from moments where the solid bedrock of live bass and drums is overcome with devilish noise, Holy Fuck lack zeal in their soul, content with non-committal, band-made electro shuffle. What's more, the relatively short songs disrupt what might have been the abandon of a heretical revel, and instead politeness threatens to dump us into purgatory. **Luke Turner**



THE NATIONAL

THE WILTERN, LOS ANGELES SATURDAY, MAY 22

Melancholic New Yorkers feel surprisingly at home in the West Coast sunshine

Los Angeles is a happy kind of city. The sun shines all day, the mountains are hazy and beautiful and the people are much the same. It's an extremely laidback place. It's positive. This evening's stellar indie bill is not very LA, in the sense that a lesser-tuned ear might mistake both support Ramona Falls and headliners The National for indie grumpy bastards doing at home in a town where it rains a bit more, such as their respective base cities of Portland and New York. Ramona Falls have an ear for intense, dramatic rock, but even their minds are on tonight's headliners. "Have you guys heard the new National album?" asks Brent Knopf, as the crowd roars in approval. This, of course, is a question to which an increasingly enormous group of people on both sides of the Atlantic are answering, "Yes, and it is quite spectacular." This show comes but a few days after the group's latest album 'High Violet' has crashed into the Top Five of

both the US and the UK's respective album charts, and you can tell – tonight the faded Art Deco grandeur of The Wiltern makes everything fall into place, melancholy and all, and becomes the perfect church for the

steadily ballooning National congregation to express their heartfelt devotion. As usual, there's not a whole lot of banter from the band and little in the way of showiness, save for a restrained brass section or two. But even frontman Matt Berninger – who spends most of the evening with his eyes clamped shut, gripping on to the mic with ferocious intensity and occasionally slapping a thigh – can't hold back in the end. He admits the venue is "one of our favourite places to play in the world" and winds up in among his adoring flock during the encore, shouting the words to fan favourite 'Mr November', surrounded by total adulation and love. Which, when you come to think of it, is pretty LA, after all. **Rebecca Nicholson**

IN THE DRESSING ROOM



Aaron Dessner

How was it for you?

"The Wiltern felt like our LA Cathedral."

Which new songs were best received?

"'Conversation 16', 'England', 'Afraid Of Everyone' and 'Blood Buzz'."

Who comes to a National show?

"All sorts. Young hot girls, lonely guys, couples, cougars."

ON THE ROAD WITH MARINA & THE DIAMONDS

Didn't we have a luvverly time the day we went to Bangor? Well, yes, we did actually, but the night before in Sheffield was quite interesting too...

Do you want to see my bedroom?" Marina Diamandis purrs, a wicked curl in her luminous pink lips. "You know you want to..."

Let me tell you about Marina's bedroom. It's the size of a double bed, flanked by two electric fans and a slimline television. Where you might expect hanging velveteen drapes, plush throw cushions and wardrobes full of gemstone-encrusted stagewear to make Lady Gaga look like The Twang, there's merely an uncluttered air and a fragrance somewhat more elegant than the usual tourbus fug of stale spliff and pant cheese. There is one pop star indulgence however; leaning back we catch a glimpse of Marina and ourselves in the bedroom's mirrored ceiling.

"It's really creepy," Marina whispers. "I keep thinking Meat Loaf's been in here. It's giving me nightmares."

Gulp. *NME* appears to be living out the wildest fantasy of every gibbering fanboy in indie-dom. A mere half an hour after meeting her we've bagged some serious pillow time with the most flawless diamond in pop's jewellery box. How different things were 30 minutes ago...

THE LEADMILL, SHEFFIELD

SATURDAY, MAY 22

Saturday afternoon down t'Leadmill – the same old scene. Three blokes in tight white jeans soundcheck loudly and a longhaired sound guy trails an ash cloud of body odour across the venue. Then, somehow, there's a rip in the indie/pop continuum. The air thickens, everyone instinctively feels 700 per cent more glamorous and in walks Marina, like she's just stepped off a Paris catwalk rather than Leadmill Road. She trails what looks like stardust but is more likely the slobber of the gang of 50-something blokes who've been waiting outside for her since noon ("It's their hobby, they just want an autograph," Marina explains later, "they all have cold sores").

Trepidatiously taking the stage in stack heels that were definitely not designed for negotiating the average load-in ramp, even dressed down she's an effervescent, friendly and charismatic presence. Sat in the Leadmill halfway through a mid-level UK tour Marina seems incongruous with her surroundings – a Top Five pouting pop princess slumming it around the indie grotholes, a gleaming ruby in the



urinal of rock. Has the pressure of The Road made her take on the grotty habits of the average touring indie band?

Has she, for example, become addicted to Ginsters? "Urgh, wouldn't touch it with a bargepole." Been mooning out of the tourbus at passing truckers? "No." Playing drinking games? "Actually, my alcohol intake has upped considerably. You drink before you go onstage, you're drinking after because then you fall asleep better on the bus, it's a vicious circle. Then it hits 1pm and you're like, 'Fancy a drink?'" Have you started paying roadies to fight bare-buttocked for your gambling pleasure? Marina laughs out loud. "No! We've only got one."

Outside the tourbus, Marina's band joke about being "ruled with an iron fist" and "docked five dollars if we misbehave" as she invites *NME* inside to, um, check out her sleeping arrangements. What happens in the 35 seconds we spend in her private tourbus boudoir is between only myself, Marina, the photographer taking our picture and the tour manager checking we're not stealing anything, but by the time Marina's preparing for the stage that night she's in glowing and ebullient mood. Clad in stars'n'stripes shorts and tights that appear to have half

of H Samuel glued to them, she shows off the Bambi sheet-dress and pineapple shades she plans to wear at Radio 1's Big Weekend gig in Bangor the next day.

"We only have two costume changes right now," her inner Gaga bemoans. "I did three last week and my manager told me off."

Onstage, Marina shines even brighter. She steps into the blacklight looking like a Na'vi in lipstick and heart-shaped shades, trills "Hello, Diamonds!" and sets out to prove herself an immaculate amalgam of every strident female singer of the past 30 years. She's got Kate Bush's theatricality, Courtney's snarl, Regina's vocal acrobatics, Siouxsie's 'tood, Tori Amos' weirdness, Florence's husky intonation and a fragile/fabulous poise and charm that's all her own. 'I Am Not A Robot' is as perfectly formed as pop balladry gets outside of Gary Barlow's gaff; 'Numb' is a chest-burster worthy of an *Alien* prequel and new single

'Shampain' is a sparkling update of Sailor's 'A Glass Of Champagne' from the M&S advert. 'Hollywood' steals the show and sends Sheffield home feeling like they've just had a glitter cannon in the face. And Marina to her tourbed, nursing a frazzled voicebox...

RADIO 1'S BIG WEEKEND, BANGOR

SUNDAY, MAY 23

"MARINA! OVER 'ERE MARINA!"

Flash! Flash-flash-flash! In the Artists' Garden of Radio 1's Big Weekend we find Marina released from indie captivity into her natural environment. She prowls the backstage area, bestowing hugs on Nick Grimshaw, congratulations on Plan B and, um, nothing at all on Crystal Castles because "they didn't look like they wanted to meet anyone". After an arduous drive from Sheffield overnight she's paranoid about her sleep patterns. "If I get seven hours and 45 minutes I feel paranoid about that 15 minutes I didn't get," she says, doing vocal warm-ups on the back of a speeding buggy to the stage.

She needn't worry. In her Bambilicious bedsheet, she wows Bangor as sweetly and easily as Sheffield's more captive audience, waving glowing heart batons during 'I Am Not A Robot', crooning a magnificent 'Obsessions' and closing with a show-nabbing 'Guilty'. She's dissatisfied afterwards though.

"With crowds like that I think they just want to hear 'Hollywood'." She stamps her stack-heel, frustrated her cracking voice means she can't allow herself her daily roll-up. "I wish I was a Stroke! I could smoke my arse off. Why am I a Marina & The Diamonds?"

With that, *NME* takes its leave. "You'd better not write anything nasty," Marina says with a mischievous glint, "or I'll hunt you down and cut your balls off." From bedroom to bollock-sever inside 48 hours – a personal record. Marina, even when you're an untouchable arena pop queen and we're still rolling in the indie mire, we'll always have the Leadmill...

Mark Beaumont

We've got five signed albums and other Marina & The Diamonds goodies to give away, go to NME.COM/win

VIEW FROM THE CREW



Pete Carr, Keyboards

What's it like on tour with Marina?
"Brilliant. It's pop'n'roll rather than rock'n'roll." **Is it going to get more glamorous?**
"Hopefully we'll be in helicopters in a couple of weeks."



Saturday, May 22, 7pm, Sheffield

"Look! My name's up in lights. Well, it's more like a big piece of paper, but still..."



Saturday, May 22, 6pm, Sheffield

Marina shows NME the mirrored ceiling of her tourbus boudoir. Hope those sheets have been washed since the last occupant



Saturday, May 22, 7.30pm, Sheffield

Marina applies her make-up before the Leadmill gig. This takes approximately three hours. See the kettle in the background just coming to the boil to make her nightly Cup-A-Soup



Sunday, May 23, 12.30pm, Bangor

Hanging around – quite literally – backstage in the Artists' Garden at Radio 1's Big Weekend



Saturday, May 22, 9.30pm, Sheffield

Marina onstage at the Leadmill. Those glasses are specially adapted to allow her to see the audience in 3D. She's just set eyes on *NME*'s Mark Beaumont



Saturday, May 22, 10pm, Sheffield

With this pineapple shades'n'dungarees combo we really think Marina's taking the Mickey



Sunday, May 23, 1.30pm, Bangor

Who needs to do something as ordinary as walking when you can travel around in style (and keep your white boots clean) on one of these?



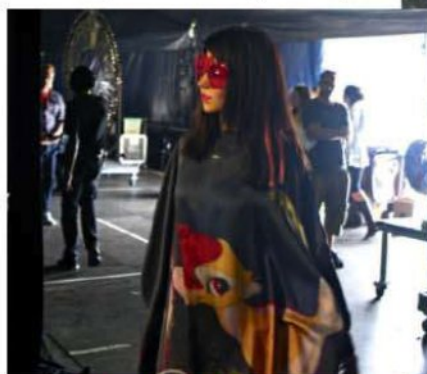
Sunday, May 23, 1pm, Bangor

In the dressing room at Radio 1's Big Weekend, doing that make-up again



Sunday, May 23, 12.45pm, Bangor

Marina poses backstage at Radio 1's Big Weekend with some fans.
"Touch my pineapple glasses and I'll fucking kill you!"



Sunday, May 23, 1.50pm, Bangor

Who killed Bambi? Well, Marina did – and then she made a cape out of him!



Sunday, May 23, 2pm, Bangor

Insert feeble joke about being intense in a tent here



Sunday, May 23, 2.15pm, Bangor

"Here's a new song I wrote last night in Sheffield – it's called 'Get Out Of My Bloody Bed (Beaumont)'"



Sunday, May 23, 1.50pm, Bangor

A group hug before stagetime. "Play 'I Am Not A Robot' wrong again and you're all fired!"

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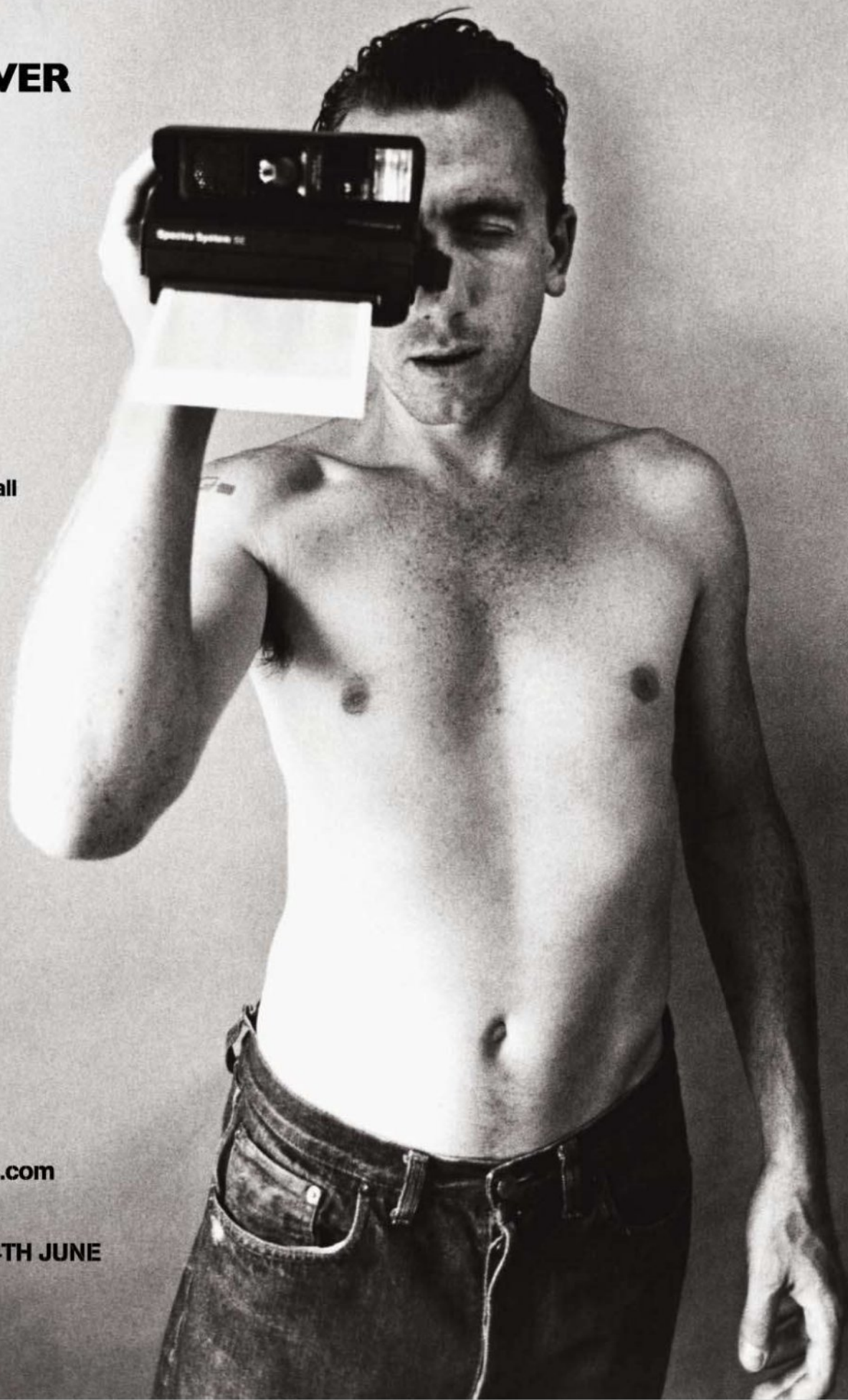
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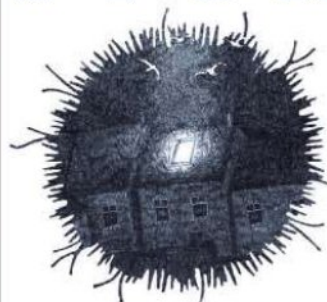
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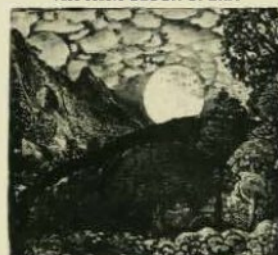
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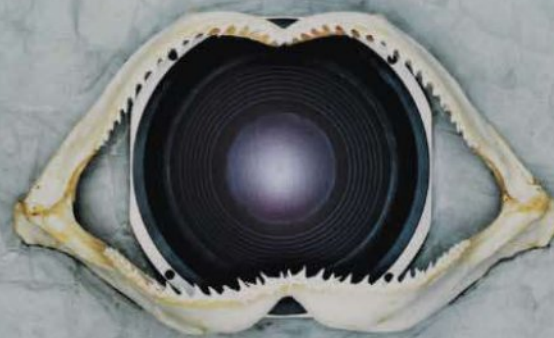
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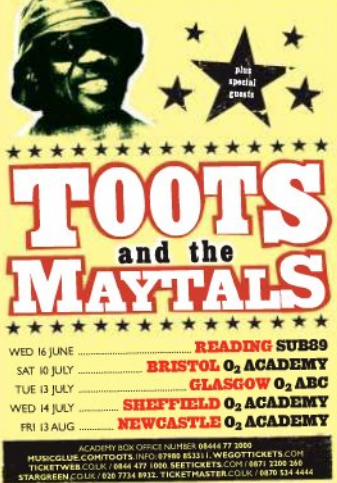


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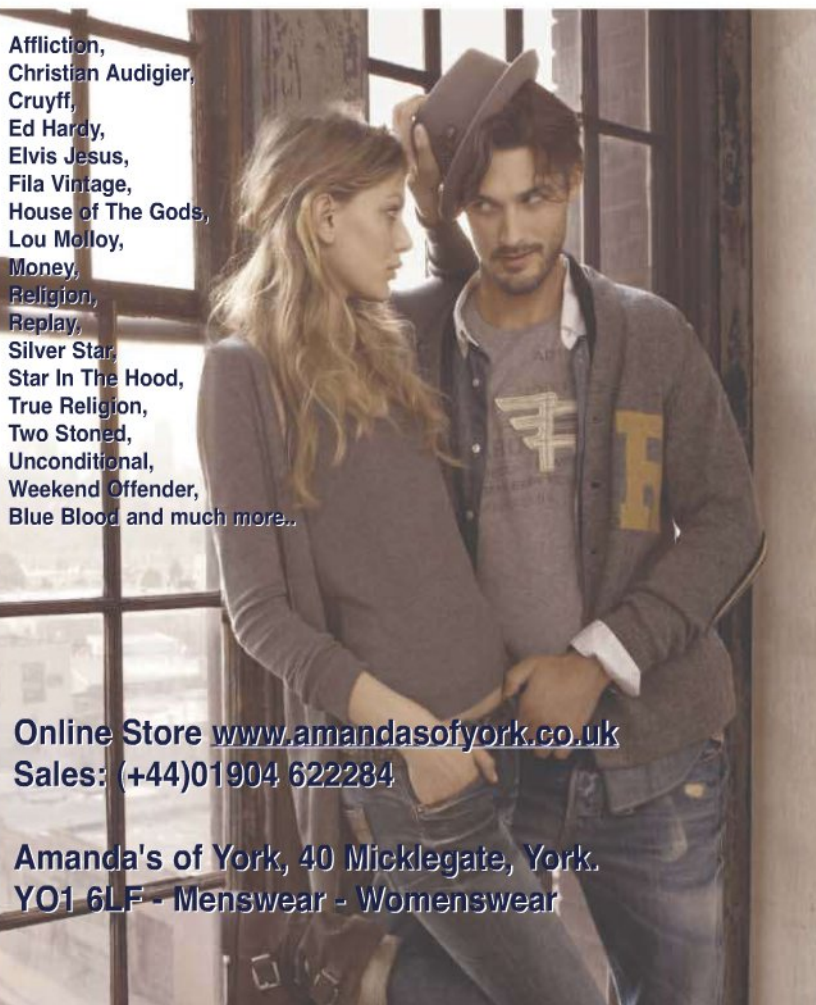


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BAND AID

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(aka Agony Uncle) Pete Cashmore



TOURING WARRING

Our band can't seem to get along on tour. On a minibus we are at each other's throats. Suggestions?
At Our Wits' End, Manchester

The tourbus can be the death of many a band, and band member, if you happen to be Cliff Burton from Metallica and the ruddy thing rolls over and lands on top of you. Make sure you purchase pastry products along the way and let the calming effect of a lukewarm, overpriced Cornish pasty soothe any tension. And should Ginster's feel the need to reward this plug with a few free lunches, then so be it.
Uncle Pete

WE MISS MEOW!

Thanks to the new ban on mephedrone, there is now a void in our music. What else is there to help encourage our creative process?
Meffer, Shoreditch

Just keep on the meph, meffer. After all, given that Pete Doherty can turn up at court with enough smack on him to kill a sperm whale, and still avoid prison, what harm's a few wraps of plant food going to do? Get it up your nose and get playing again [erm, Pete, do you think you could pop into my office when you get a second? - NME Legal Department] [and then pop into my office too - NME Editor!] *Uncle Pete*

HE'S TONE DEAF!

Our vocalist is charismatic, but vocally doesn't cut the mustard. Should we boot him out now or invest in some singing lessons?
Ear Bashed, Liverpool

There are things that a singer who can't actually sing, can do, in order to cover up their caterwauling. One is to develop a "distinctive" vocal style, like Paul from Maximo Park, John Lydon or whoever the singer in Napalm Death is nowadays. Another is to Auto-Tune the life out of the fucker, put codeine in your breakfast smoothie and pretend you were born and raised in Atlanta. *Uncle Pete*

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Ash Dosanjh

BOOKING NOW



FOALS

STARTS: O2 Academy Leeds, October 29

DON'T MISS

What with all the bust-ups, virulent perfectionism and doomsday talk it was a wonder that Foals' second record ever got made. Yet somehow, inexplicably, it was, and the band have embarked on a world tour to support it. 'Total Life Forever' sees Oxford's brainiest loosen 'Antidote's' template of interlocking math rock rhythms and uncoil the winding guitar to sculpt a sound that's bigger than ever, without scrimping on the brain cell quota. You'd be wise to track the band down when they return for the home stretch to see them play the new record live and make your own mind up whether the blood, sweat and post-math was worth it after all (clue: it was.)

NME.COM/artists/foals



ARIEL PINK'S HAUNTED GRAFFITI

STARTS: Brighton Freebutt, June 10
Touring 'Before Today'.
NME.COM/artists/ariel-pink



HARLEM

STARTS: London Flowerpot, June 10
Your opportunity to see why Harlem are making the US indie explosion so damn exciting.
NME.COM/artists/harlem



LOCAL NATIVES

STARTS: O2 Shepherd's Bush Empire, London June 15
A stand alone UK date after the IOW Festival.
NME.COM/artists/local-natives



CARIBOU

STARTS: London Heaven, June 16
Daniel Snaith hits London for the people who missed the sell-out Corsica Studios gig.
NME.COM/artists/caribou



GAGGLE

STARTS: London Bush Hall, June 17
Join the gargantuan east London all-female alt.choir as they play a special gig in Shepherd's Bush.
NME.COM/artists/gaggle



DIRTY PROJECTORS

STARTS: London Barbican, June 25
Brooklyn's coolest experimentalists warm up for Glastonbury.
NME.COM/artists/dirty-projectors



OK GO

STARTS: Manchester Academy 3, July 24
The LA band embark on the UK leg of their tour to promote latest album 'Of The Blue Colour Of The Sky'.
NME.COM/artists/ok-go



THE PAINS OF BEING PURE AT HEART

STARTS: Brighton Concorde 2, July 28
US indie-poppers return.
NME.COM/artists/the-pains-of-being-pure-at-heart



MUSE

STARTS: Lancashire County Cricket Ground, September 4
Matt Bellamy and co play a limited set of stadium dates to round up their European tour. Expect them to (literally) go out with a bang.
NME.COM/artists/muse



FEVER RAY

STARTS: Glasgow ABC, September 6
Karin Dreijer Andersson's Fever Ray project is best experienced live and here's your chance with her European tour.
NME.COM/artists/fever-ray



TWO DOOR CINEMA CLUB

STARTS: O2 Academy Birmingham, Sept 15
In the midst of a marathon world tour, the Kitsuné-signed indie-rockers bring their peppy pop back home.
NME.COM/artists/two-door-cinema-club



MGMT

STARTS: Dublin Olympia, September 16
Now that the buzz has died down around the Brooklyn boys' second album 'Congratulations', they can get on with the serious business of playing it live.
NME.COM/artists/mgmt

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PICK of the WEEK

What to see this week? Let us help



THE DRUMS

STARTS: London Garage (Monday)

NME
PICK

Fresh from support slots with Florence + The Machine, The Drums make a welcome return to London for a run of headline dates this week, including two nights at Heaven. The band will be supporting the much-anticipated release of their self-titled debut album – one that sees the New York-based Floridians melding summery surf-pop and nostalgic girl group harmonics with a darker undertone. Onstage, they power their perfectly formed pop nuggets with the kind of energy you only have before your first heartbreak. Proof, if needed, that they've met the hype head on. A live prospect definitely not to be missed.

NME.COM/artists/the-drums



Everyone's Talking About
MALE BONDING
STARTS: Newbury Corn Exchange (Friday)

So much more than mere '90s revivalists, Londoners Male Bonding shape an endearingly scruffy, scrappy sound out of fuzzy guitars and limber melodies. Their debut album was a huge hit with the critics – here's your chance to draw your own conclusion by watching them on a stage near you soon.

NME.COM/male-bonding



Don't Miss
TRASH KIT
STARTS: London Old Blue Last (Sat)

Ballsy all-girl trio Trash Kit have been kicking up quite a storm with their stripped-back primal rock that more than matches the freaky face paint. Following the recent release of their excellent self-titled debut album on Upset The Rhythm (which scored 8/10 in this very magazine), they play this one-off date at the Old Blue Last.

NME.COM/trash-kit



Radar Stars
YUCK
STARTS: Manchester Deaf Institute (Sat)

Hailing from disparate points on the globe (New Jersey, London, Hiroshima) and featuring two-fifths of Cajun Dance Party, Yuck make feedback-laced melodic indie better than most, triggering false memories of the best summer you never had. They'll be playing Manchester's Deaf Institute as part of their UK tour.

NME.COM/yuck

WEDNESDAY

June 2

**NME
RADIO**

Tune in to Sarah Kerr's show for your chance to get your hands on tickets for Hard Rock Calling, from 7am

ABERDEEN

The Bayonets Warehouse
0844 847 2319

BARNSTAPLE

Octoberman North Devon College
01271 338210

BATH

The Duckworths Moles
01225 404445

BELFAST

Leftfield Ulster Hall 028 9032 3900

BIRMINGHAM

Carnifex 02 Academy 3

0870 771 2000 **WA**

The Eighties Matchbox B-Line

Disaster Hare And Hounds

0121 444 2081

BRIGHTON

Mi Ami Freebutt 01273 603974

BRISTOL

Crowded House Colston Hall

0117 922 3683

Doubtful Guests Louisiana

0117 926 5978

John Power The Cooler

0117 945 0999

The Original Sugarhill Gang

The Tunnels 0117 929 9008

Our Lost Infantry/Iveree

Mother's Ruin 0117 925 6969

Psycho-Delia Smith Horseshoe

0117 956 0471

Subgenerates Junction 07786 534666

CAMBRIDGE

The Damned Junction 01223 511511

The Silts Haymakers 01223 367417

CARDIFF

Kunt & The Gang Barfly

029 2066 7658 **+14**

CHELMSFORD

Crooked Mountain, Crooked Sea/

Rigsby Barhouse 01245 356811

EDINBURGH

Peggy Sue Sneaky Pete's

0131 225 1757

The Unthanks Queen's Hall

0131 668 2019

GLASGOW

Circulatory System Nice'n'Sleazy

0141 333 9637

Devil Sold His Soul King Tut's Wah

Wah Hut 0141 221 5279

Glissando Brel 0141 342 4966

Team Ghost 13th Note Café

0141 553 1638

Teenage Fancub/Veronica Falls

02 ABC 0870 903 3444 **WA**

GUILDFORD

Run, Walk! Boilerroom 01483 440022

LEEDS

Bruno Merz Sandinista! 0113 305 0372

Erik Hassle Cockpit 0113 244 3446

Maybesheville/Nedry Packhorse

0113 245 3980

LIVERPOOL

Four Year Strong 02 Academy 2

0870 771 2000 **WA**

LONDON

Andy Kyte 229 Club 020 7631 8310

Benjamin Brunel Café Oto

0871 230 1094

The Birds 100 Club 020 7636 0933

Carus Thompson Garage (Upstairs)

0871 230 1094

Cusp 12 Bar Club 020 7240 2622

Dan Sartain Garage 020 7607 1818

Dawn Landes Borderline

020 7734 5547

Dexy Arts Club 020 7460 4459

District 6 02 Academy 2 Islington

0870 771 2000 **WA**

Erik Truffaz Jazz Café 020 7916 6060

Evy For The Kill/Mantra Dublin

Castle 020 7485 1773

Francois And The Atlas Mountains

The Wilmington Arms 020 7837 1384

George Benson The 02

0870 701 4444

Gringo Star Windmill 020 8671 0700

Hit The Lights Barfly

0870 907 0999 **+14**

Kassidy Monto Water Rats

020 7837 4412

Lonelady The Lexington

020 7837 5387

The Memory Band Luminaire

020 7372 7123

Micah P Hinson Union Chapel

020 7226 1686

The Michael Schenker Group

02 Shepherds Bush Empire

0870 771 2000 **WA**

Old Blue Sky Good Ship

020 7372 2544

Origami Dinosaur Troubadour Club

020 7370 1434

Phosphorescent ICA 020 7930 3647

RX Bandits Underworld

020 7482 1932

Slayer Forum 020 7344 0044

Tete Underbelly 0207 613 3105

Twenty Twenty 02 Academy Islington

0870 771 2000 **WA**

Villagers Bush Hall 020 8222 6955

Western Electric System Ace Café

020 8961 1000

Wolf Eyes Plan B 08701 165421

MANCHESTER

Against Me! Academy 3 0161 832 1111

The Drift Benders Night And Day

Café 0161 236 1822

Emmy The Great Deaf Institute

0161 330 4019

Millionaires Roadhouse

0161 228 1789

Scout Niblett Ruby Lounge

0161 834 1392

Stone Cold Sober Attic 0161 236 6071

NEWCASTLE

Every Avenue 02 Academy 2

0870 771 2000 **WA**

Hot Club De Paris Head Of Steam

0191 232 4379

NORWICH

Annabelle Chvostek Olives

01603 230500

Ben McDonnell Trio Arts Centre

01603 660352

NOTTINGHAM

Alkaline Trio Rock City 08713 100000

The Bear That Wasn't Spanky Van

Dyke 0115 924 3730

PLYMOUTH

Klaxons White Rabbit 01752 227522

PORTSMOUTH

The Rocket Summer Wedgewood

Rooms 023 9286 3911

SHEFFIELD

Unite 02 Academy 2

0870 771 2000 **WA**

SOUTHAMPTON

Cracktux Jack Joiners 023 8022 5612

ST ALBANS

Hey Jupiter Horn 01727 853143

WINCHESTER

Rachelle Van Zanten/Jon Amor

Railway Inn 01962 867795

WOLVERHAMPTON

Dear Superstar Slade Room

0870 320 7000

YORK

Dan Reed Band The Duchess

01904 641 413

Death Defying Life Fibbers

01904 651 250 **+14**



Emmy The Great, Deaf Institute, Manchester

GIG GUIDE KEY:

+14 = 14 AND ABOVE **+16** = 16 AND ABOVE **AA** = ALL AGES **CS** = CLUB SHOW
FR = FREE ENTRY **WA** = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

THURSDAY

June 3

NME
RADIO

GN'R legend and all-round guitar hero Slash drops by for a catch up with Chris Martin on today's show, from 7pm



Klaxons, Guildhall Arts Centre, Gloucester

Gus Garcia/The Shills/Red Skys/
The Elrics Dublin Castle
020 7485 1773
The Hoosiers Bush Hall
020 8222 6955
Jimmie Vaughan And The Tilt-A-Whirl Band O2 Shepherds Bush
Empire 0870 771 2000 **WA**
Jim Bianco 12 Bar Club 020 7240 2622
The Kits Queen Of Hoxton
020 7422 0958
The Mariana Hollow/Mortdelamer
Good Ship 020 7372 2544
Maybeshewill/Codes In The Clouds
The Lexington 020 7837 5387
Newton Faulkner KOKO
020 7388 3222
N.A.S.A Tabernacle 020 7243 4343
Remember Remember Scala
020 7833 2022
Rod Stewart The O2 0870 701 4444
Slayer Forum 020 7344 0044
Tom Hickox Luminaire 020 7372 7123
Trigger The Bloodshed O2 Academy
2 Islington 0870 771 2000 **WA**

MANCHESTER
Brad Mehldau Royal Northern
College Of Music 0161 273 6283
Delic Babes Kings Arms 0161 832 3605
Every Avenue Roadhouse
0161 228 1789
Kassidy Night And Day Café
0161 236 1822
Kings Horses Attic 0161 236 6071
Micah P Hinson Ruby Lounge
0161 834 1392
Phosphorescent Deaf Institute
0161 330 4019
Powderfinger Academy 2
0161 832 1111
Unite Band On The Wall
0161 832 6625
Working For A Nuclear Free City
Moho Live 0161 834 8180

NORWICH
Neil Cowley Trio Arts Centre
01603 660352
Our Lost Infantry/Olympians
Marquee 01603 478374
NOTTINGHAM
Devil Sold His Soul Rock City
08713 100000
Scout Niblett Spanky Van Dyke
0115 924 3730
Vanity Box Maze 0115 947 5650

OXFORD
A Silent Film Cellar 01865 244761
The Damned O2 Academy
0870 771 2000 **WA**

PORTSMOUTH
Light Effect Cellars 0871 230 1094

SHEFFIELD
Dear Superstar Corporation
0114 276 0262
The Demon Barbers Boardwalk
0114 279 9090

SOUTHAMPTON
The Longest Day Joiners
023 8022 5612

SWINDON
Dave Sharp The Rolleston
01793 534238
Thunderclap Newman 12 Bar
01793 535713

WAKEFIELD
Waxhouse Snooty Fox 01924 374455
YORK
Jaguar Skills Fibbers
01904 651 250 **+14**
Miles Hunt The Duchess
01904 641 413

BATH
Phantom Limb Moles 01225 404445

BELFAST
Neal Hughes Katy Dalys
028 9032 5942
Status Quo Waterfront 028 9033 4455

BIRMINGHAM
Against Me! O2 Academy 2
0870 771 2000 **WA**
Future Of The Left Rainbow
0121 772 8174

John Fairhurst Hare And Hounds
0121 444 2081

Melodica, Melody And Me Glee Club
0870 241 5093

Once A Wolf/Furthest From Ithaca
Actress & Bishop 0121 236 7426

Trey Songz O2 Academy
0870 771 2000 **WA**

BRIGHTON
The Rocket Summer Concorde 2
01273 673311

BRISTOL
Hound The Cooler 0117 945 0999
Jackson Browne Colston Hall
0117 922 3683

Richard James O2 Academy 2
0870 771 2000 **WA**

CAMBRIDGE
Example Junction 01223 511511
Kadesh Portland Arms 01223 357268

CARDIFF
The Argent Dawn Barfly
029 2066 7658 **+14**
The Keys Arts Institute 0871 230 1094

Octoberman Buffalo Bar
02920 310312

CHELMSFORD
Doll Set Tones/Coconut Freeway/
Surviving Sunday/Ethereal Fire
Barhouse 01245 356811

DERBY
Jackie Leven Flowerpot 01332 204955

DUBLIN
Heathers Whelan's 00 3531 475 9372
Willie Nelson The O2 01 819 8888

EDINBURGH
Glissando/Debutant Roxy Art House
0871 230 1094

Teenage Fancub/Veronica Falls
Picture House 0844 847 1740
The Trade/The Foxes Sneaky Pete's
0131 225 1757

ESHER
Spandau Ballet Sandown Park
01372 463 511

GLASGOW
Always Read The Label 13th Note
Café 0141 553 1638

Freebass King Tut's Wah Wah Hut
0141 221 5279

Neon Hero O2 ABC2 0141 204 5151 **WA**

Peggy Sue Stereo 0141 576 5018
Smith Westerns Captain's Rest
0141 331 2722

Stockholm Syndrome Capitol
0141 331 0140

Thee Oh Sees Nice'n'Sleazy
0141 333 9637

GLOUCESTER
Klaxons Guildhall Arts Centre
01452 503050

GRIMSBY
Dan Reed Band Yardbirds Club
07771520374

GUILDFORD
Forever Wednesday Boileroom
01483 440022

LEEDS
Deadseacolour Carpe Diem
0113 243 6264

The Magic Numbers Irish Centre
0113 248 9208

The Slits Brudenell Social Club
0113 243 5866

Tag-Team Preacher Baby Jupiter
0113 242 1202

The Tracie Hunter Band New Roscoe
0113 246 0778

Twenty Twenty Cockpit
0113 244 3446

LEICESTER
Field Music Musician 0116 251 0080

LIVERPOOL
The Others/SBTRKT Magnet
0151 709 6969

LONDON
The Acorn Hoxton Square Bar &
Kitchen 020 7613 0709

Allegro Hope & Anchor 020 7354 1312

Aynsley Lister Jazz Café
020 7916 6060

Candy Panic Attack/2 Hot 2 Sweat
Zenith Bar 0207 226 1408

Chapa Bull & Gate 020 7485 5358

Crime In Stereo Barfly
0870 907 0999 **+14**

The Delays Monto Water Rats
020 7837 4412

The Eighties Matchbox B-Line
Disaster Garage 020 7607 1818

Eleanor Seabird Troubadour Club
020 7370 1434

Fin Raziel 229 Club 020 7631 8310

Four Year Strong O2 Academy
Islington 0870 771 2000 **WA**

Frankie & The Heartstrings
100 Club 020 7636 0933

FRIDAY

June 4

ABERDEEN
InMe Warehouse 0844 847 2319

BARNESLEY
The Exhibition/The Rabbits/The
North Lucorum 01226 299921

BIRMINGHAM
Benjamin Brunel Glee Club
0870 241 5093

Every Avenue O2 Academy 2
0870 771 2000 **WA**

On Screen Heroes/Sharp Darts
Actress & Bishop 0121 236 7426

Templeton Pek Flapper 0121 236 2421

BRIGHTON
Martha Reeves & The Vandellas
Concorde 2 01273 673311

Toddla T Digital 01273 202407

BRISTOL
Kassidy The Cooler 0117 945 0999

Kid Carpet Thunderbolt 07791 319 614

Lawrence Arabia Louisiana
0117 926 5978

Mim Grey St George's Hall
0117 923 0359

Minotaur Shock/Golden Disko Ship
The Cube 0117 907 4190

The Nines Croft 0117 987 4144

Rock In Your Pocket Junction
07786 534666

Simon Fowler & Oscar Harrison
Fiddlers 0117 987 3403

CAMBRIDGE
Passenger CB2 01223 508 503

CARDIFF
Crowded House International Arena
029 2022 4488

Extra Life Arts Institute
0871 230 1094

Florence And The Machine Cooper's
Field 029 2087 2000

Klaus Tommy's Bar 029 2066 8173

Spawn Of Eddie Barfly 029 2066 7658

CHELMSFORD
Kinema/The City Joy Cons/Belarjio
Fire Barhouse 01245 356811

The Skraelings The Box Club
0871 230 1094

DERBY
The Modfathers Flowerpot
01332 204955

DUBLIN
Band Of Horses Academy
00 3531 877 9999

EDINBURGH
Constant Star Cabaret Voltaire
0131 220 6176

The Mine Wee Red Bar 0131 229 1442

Peatbog Faeries Picture House
0844 847 1740

Swanton Bombs Sneaky Pete's
0131 225 1757

The Unthanks Queen's Hall
0131 668 2019

GALWAY
Po' Girl Roisin Dubh 00 35391 586540

GLASGOW
The Dead Sea Souls/The Mixups/
The Cairns Ivory Blacks 0141 221 7871

Idiotcut O2 ABC2 0141 204 5151 **WA**

Make Sparks Bar Bloc 0141 574 6066

Micah P Hinson Stereo 0141 576 5018

Nacional 13th Note Café 0141 553 1638

Phosphorescent Captain's Rest
0141 331 2722

Stonesthrow King Tut's Wah Wah Hut
0141 221 5279

GLOUCESTER
Field Music Guildhall Arts Centre
01452 503050

LEEDS
Black And Blues New Roscoe
0113 246 0778

Five & Dimers Abbey Inn
0113 258 1248

Inkubus Sukkubus/Zeltgeist Zero
The Subculture 0113 245 0689

Jaguar Skills Faversham
0113 245 8817

The Kooks O2 Academy
0870 771 2000 **WA**

Lost The Plot The Owl 0113 256 5242

Middleman/Escort Knights
Elbow Room 0113 227 7660

Silas Royal Park Cellars 0113 274 1758

Teenage Fancub Cockpit
0113 244 3446

Thee Oh Sees Brudenell Social Club
0113 243 5866

LIVERPOOL
The Seal Cub Clubbing Club
O2 Academy 2 0870 771 2000 **WA**

The Wickets Zanzibar 0151 707 1558

LONDON
The Bitter Springs/Morton Valence
Betsy Trotwood 020 7336 7326

Black Sheep Jazz Café 020 7916 6060

Chrome Hoof Bocking St Warehouse
020 7502 0944

The Collective/The Fix Hope &
Anchor 020 7354 1312

The Cougars Arch 635 020 7720 7343



The Damned O2 Shepherds Bush
Empire 0870 771 2000 **WA**

The Delays Monto Water Rats
020 7837 4412

Frequent People Barfly
0870 907 0999

Future Of The Left The Lexington
020 7837 5387

The Grit Underworld 020 7482 1932

Lily Amongst The Thorns/Squalor
Victoria Windmill 020 8671 0700

Matt Adey Troubadour Club
020 7370 1434

Mt Desolation Luminaire
020 7372 7123

Natty Bush Hall 020 8222 6955

Nifelheim Garage 020 7607 1818

Parties In Belgrade
The Library 0871 230 1094

Pesky Alligators Greyhound Inn
020 8203 1300

Powderfinger O2 Academy Brixton
0870 771 2000 **WA**

The Kooks,
O2 Academy, Leeds

Shychie/Furnace/Forlorn
The Gaff 020 7609 3063

The Stellar Thieves Purple Turtle
020 7383 4976

MANCHESTER
Asere Band On The Wall
0161 832 6625

Day Star Roadhouse 0161 228 1789

Dear Superstar Moho Live
0161 834 8180

Stop The Blackout Night And Day
Café 0161 236 1822

Twenty Twenty Academy 3
0161 832 1111

Wolf Gang Ruby Lounge
0161 834 1392

NEWBURY
Male Bonding/The Wounds/Sister
Gracie Corn Exchange 01635 522733

NEWCASTLE
The Magic Numbers University
0191 261 2606

Martin Stephenson Morden Tower
0871 230 1094

NORTHAMPTON
Scratch Perverts Roadmender Centre
01604 604222

NOTTINGHAM
James Blake Stealth 08713 100000

John Power Bodega Social Club
08713 100000

Joy Orbison Rescue Rooms
0115 958 8484

Smith Westerns Spanky Van Dyke
0115 924 3730

OXFORD
Example O2 Academy 2
0870 771 2000 **WA**

PORTSMOUTH
The Targets Cellars 0871 230 1094

SHEFFIELD
Dan Reed Band Corporation
0114 276 0262

Jackson Browne City Hall
0114 278 9789

Lady Gaga Hallam FM Arena
0114 256 5520

Tarka Dawn O2 Academy 2
0870 771 2000 **WA**

SOUTHAMPTON
Lethal Bizzle Junk Club
023 8033 5445

Le Martells Joiners 023 8022 5612

Millionaires Unit 02380 225612

SWINDON
The Costellos/Patchwork Prophets
The Furnace 01793 534238

The Thirst 12 Bar 01793 535713

TUNBRIDGE WELLS
Give.Get.Given The Forum
08712 777101

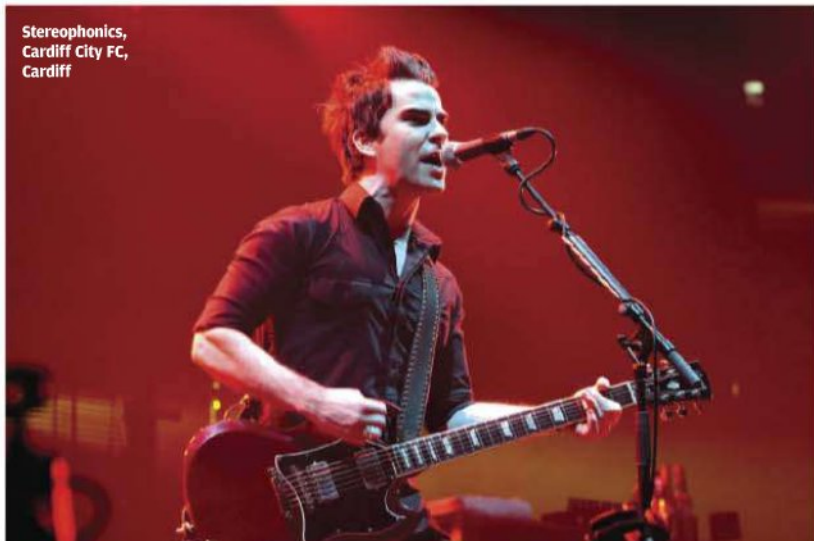
WAKEFIELD
Nicky Phillips Escobar 01924 332000

YORK
The Buccaneers Fibbers
01904 65

SATURDAY

June 5

Stereophonics,
Cardiff City FC,
Cardiff

**ALDERSHOT**

Our Lost Infantry/Spring Offensive
West End Centre 01252 330040

BEDFORD

UK Subs Esquires 01234 340120

BIRMINGHAM

Diamond Blakk Actress & Bishop
0121 236 7426

Murder By Death O2 Academy 3
0870 771 2000 [WA](#)

Phosphorescent Hare And Hounds
0121 444 2081

Twenty Twenty O2 Academy 2
0870 771 2000 [WA](#)

BRIGHTON

Skream Concorde 2 01273 673311

BRISTOL

The Empiricals Fleece 0117 945 0996
Marie Sloux The Cube 0117 907 4190

Sixnationstate The Cooler

0117 945 0999
Substastic/Kinema Start The Bus

0117 930 4370

CARDIFF

Dave Evans Barfly 029 2066 7658
Stereophonics/Doves Cardiff City FC

0845 345 1485

CORK

Duke Special School Of Music
0871 230 1094

DERBY

The Fillers Flowerpot 01332 204955

DUBLIN

Extra Life Whelan's 00 3531 475 9372
Dunleiff Croke Park 0870 350 6071

GLASGOW

The Trade/The Foxes Doghouse
01382 227080

GATESHEAD

Diablo Three Tuns 0191 487 0666

GLASGOW

InMe Classic Grand 0141 847 0820
The Magic Numbers O2 ABC

0870 903 3444 [WA](#)
Mi Ami Nice'n'Sleazy 0141 333 9637

Proud Mary O2 ABC2
0141 204 5151 [WA](#)

Swanton Bombs Captain's Rest
0141 331 2722

GLOSSOP

Octoberman The Oakwood
01625 583 036

GLOUCESTER

Highly Strung/Delta Maid Guildhall
Arts Centre 01452 503050

GUILDFORD

Subsource Boilerroom 01483 440022

LEEDS

Archive New Roscoe 0113 246 0778
Brad Mehldau Grand Theatre

0113 222 6222

Kassidy Brudenell Social Club
0113 243 5866

Remember The Hurricanes
Cockpit 0113 244 3446

Ryan Spendlove Adelphi
01943 468615

The Soul Circle Gang Wardrobe
0113 222 3434

Sound Of Sirens Rios 0844 414 2182
The Sundogs Irish Centre

0113 248 9208

This Time Next Year Cockpit Room 3
0113 2441573

Unite O2 Academy 0870 771 2000

Woodersons Joy Packhorse
0113 245 3980

LIVERPOOL

Guns 4 Hire O2 Academy 2
0870 771 2000 [WA](#)

LONDON

Aidan Moffat Borderline
020 7734 5547

The Anonymous/Tr8r/The Monocles
Hope & Anchor 020 7354 1312

Beatsteaks ULU 020 7664 2000
Bluesmix Troubadour Club

020 7370 1434

The Cesarians ICA 020 7930 3647
Elliott Sharp Café Oto 0871 230 1094

Erol Alkan KOKO 020 7388 3222
Every Avenue Underworld

020 7482 1932

John Foxx Roundhouse 020 7482 7318
King Salami/The Stags/

Dublin Castle 020 7485 1773
Laura Hocking Barfly 0870 907 0999

The Pleased O2 Academy 2 Islington
0870 771 2000 [WA](#)

The Pockets/Icons Of The Brave
Monto Water Rats 020 7837 4412

Powderfinger O2 Academy Brixton
0870 771 2000 [WA](#)

Roy Harper Jazz Café 020 7916 6060
Saint Jude/Slam Cartel 100 Club

020 7636 0933

Thee Oh Sees Luminaire
020 7372 7123

Tony English Rhythm Factory
020 7247 9386

Trash Kit/The Rayographs/Blue On
Blue Old Blue Last 020 7613 2478

Watain Garage 020 7607 1818

MANCHESTER

The Damned Academy 3 0161 832 1111
Eyes Wide Shut Club Academy

0161 832 1111
John Mayer Evening News Arena

0161 950 5000
Leftfield Academy 0161 832 1111

Mr Scruff Band On The Wall
0161 832 6625

The Wave Pictures/Loebest Night
And Day Café 0161 236 1822

Yuck/Smith Westerns Deaf Institute
0161 330 4019

NEWCASTLE

Review Your Disaster O2 Academy 2
0870 771 2000 [WA](#)

Stuart Braithwaite Cluny

0191 230 4474
NORWICH

Nucleus Roots Arts Centre
01603 660352

NOTTINGHAM

The Coal Porters Maze 0115 947 5650
Dan Smith Stealth 08713 100000

Future Of The Left Spanky Van Dyke
0115 924 3730

Lau Rescue Rooms 0115 958 8484
OXFORD

Richard James O2 Academy 2
0870 771 2000 [WA](#)

PORTSMOUTH

Wilko Johnson Cellars 0871 230 1094
PUDSEY

The Senators Golden Lion
0113 255 8884

SHEFFIELD

Downslide Corporation 0114 276 0262
Driftrun O2 Academy 2

0870 771 2000 [WA](#)
The Magi Leadmill 0114 221 2828

SOUTHAMPTON

Kids Can't Fly Joiners 023 8022 5612
The Setup Sugarmill 01782 214991

STOKE ON TRENT

The Corsairs The Rolleston
01793 534238

SWINDON

New York Alcoholic Anxiety Attack
Slade Room 0870 320 7000

YORK

Young Guns Fibbers 01904 651 250 [+14](#)

SUNDAY

June 6

BATH

Back To The Lake Moles
01225 404445

BEDFORD

The X-Certs Esquires
01234 340120

BELFAST

Extra Life Crescent Arts Centre
028 9036 5322

Po' Girl Black Box 00 35391 566511
BIRMINGHAM

Jonah Matranga Hare And Hounds
0121 444 2081

Two Spot Gobi Sound Bar
0121 2362220

BRIGHTON

Smith Westerns Freebutt
01273 603974

BRISTOL

Avius Louisiana 0117 926 5978
Teenage Fanclub O2 Academy

0870 771 2000 [WA](#)
Valdez/The Amistad Croft

0117 987 4144
CAMBRIDGE

Foxes! Portland Arms 01223 357268
The Miserable Rich/Adelaide's

Cape/Jay Leighton Haymakers
01223 367417

CARDIFF

The School/Hexicon/
Red Shoe Diaries Buffalo Bar

02920 310312
EDINBURGH

The Drift Benders Voodoo Rooms
0131 556 7060

The Oil Brown Band The Caves
0131 557 8989

The Wave Pictures Sneaky Pete's
0131 225 1757

GLASGOW

Abagail Grey Stereo 0141 576 5018
The Little Yellow Ukuleles 13th Note

Café 0141 553 1638
Murder By Death/Scoundrels King

Tut's Wah Wah Hut 0141 221 5279
GUILDFORD

Crooked Mountain, Crooked Sea
Boilerroom 01483 440022

LEEDS

The Humour Cockpit 0113 244 3446
LEICESTER

Grace The Magic Roots/
Matti Wilson/Nancy Dawkins

Musician 0116 251 0080
LONDON

Godsized Barfly 0870 907 0999
He She Proud Galleries 020 7482 3867

Johnny Clarke Dingwalls
020 7267 1577

La Galaxie/Calista Robertson
Dublin Castle 020 7485 1773

Le Volume Courbe/Hush Arbors
Social 020 7636 4992

Long Tall Shorty 100 Club
020 7636 0933

The Momeraths/Juniper Leaf/
Trent Miller & The Skeleton Jive/

Magic Lantern/The Bara Bara Band
Windmill 020 8671 0700

Pam Berry/World Of Fox/Ian
Pocketbook/Laura Gaggie/

Hacia Dos Veranos The Lexington
020 7837 5387

Richard James O2 Academy 2
Islington 0870 771 2000 [WA](#)

Shonanis Good Ship 020 7372 2544
Spirogyra Union Chapel

020 7226 1686

T.Love Scala 020 7833 2022
Xiu Xiu/Woom/Blue On Blue

Plan B 08701 165421
MANCHESTER

Bitter Ruin Night And Day Café
0161 236 1822

Jackie Leven Academy 3 0161 832 1111
Mi Ami Ruby Lounge 0161 834 1392

Starman Moho Live 0161 834 8180
NEWCASTLE

The Damned O2 Academy
0870 771 2000 [WA](#)

Lounge Lizards The Tyne
0191 265 2550

World Is Static Cluny 0191 230 4474
NORWICH

Feeder UEA 01603 505401
NOTTINGHAM

InMe Rock City 08713 100000
Jonny Neesom Rescue Rooms

0115 958 8484
Malpas Spanky Van Dyke

0115 924 3730
OXFORD

Dear Superstar O2 Academy 2
0870 771 2000 [WA](#)

PORTSMOUTH

Ricky Cellars 0871 230 1094
SHEFFIELD

Ben Montague Boardwalk
0114 279 9090

Leftfield O2 Academy
0870 771 2000 [WA](#)

YORK

Overreact Fibbers 01904 651 250 [+14](#)



GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE.
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY

June 7

Goldfrapp,
O2 Academy,
Oxford

BELFAST

Barry Douglas Ulster Hall
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Jackie Leven Hare And Hounds
0121 444 2081
Teenage Fancub O2 Academy 2
0870 771 2000 **WA**

BRIGHTON

Sic Alps Freebutt 01273 603974

BRISTOL

Audrey Costello Louisiana
0117 926 5978
Julian Cope Thekla 08713 100000
Powderfinger O2 Academy
0870 771 2000 **WA**

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Band Of Horses Junction 01223 511511
Golden Disko Ship Portland Arms
01223 357268

CARDIFF

Wheatus Barfly 029 2066 7658 **+14**

GLASGOW

Ellie Goulding O2 ABC
0870 903 3444 **WA**
Twenty Twenty King Tut's Wah Wah
Hut 0141 221 5279

LONDON

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Bon Jovi The O2 0870 701 4444
The Drums/Summer Camp/Golden
Glow Garage (Upstairs) 0871 230 1094
Elephants/Ute/Attika State/Doctor
Pop Old Blue Last 020 7613 2478Emily Portman Slaughtered Lamb
020 8682 4080Glissando Betsy Trotwood
020 7336 7326Heavens Basement/Dear
Superstar/The Black And Reds/
Charlie Indestructible Proud
Galleries 020 7482 3867Kenny Rogers Apollo
0870 606 3400

Louis Elliot & The Embers

Borderline 020 7734 5547
Menomena Hoxton Square
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020 7485 1773Midgar Barfly 0870 907 0999 **+14**The Revolvers 12 Bar Club
020 7240 2622Richard Hawley Jazz Café
020 7916 6060Rise To Remain O2 Academy 2
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Erin K & Tash/Samuel Brooks/
Dan Raza/Loz Bridge 93 Feet East
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0161 832 1111Murder By Death Deaf Institute
0161 330 4019The Termites Satan's Hollow
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June 8

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Clear The Coast Louisiana
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The Delays Haymakers 01223 367417

CARDIFF

Brilliant Colours Arts Institute
0871 230 1094

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In Equinox/Crash Mansion/Fooled

By Chance Barhouse 01245 356811

DUBLIN

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01 819 8888The Tallest Man on Earth Whelan's
00 3531 475 9372

GLASGOW

Dave Acari Captain's Rest
0141 331 2722Supergrass Barrowlands
0141 552 4601Twenty Twenty King Tut's Wah Wah
Hut 0141 221 5279

HAMPTON COURT

Jackson Browne Hampton Court
Palace Festival 0871 230 1094

LEEDS

The Flatliners Brudenell Social Club
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LIVERPOOL

Extra Life Kazimier 0871 230 1094

The Magic Numbers O2 Academy
0870 771 2000Skin O2 Academy 2
0870 771 2000 **WA**

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THIS WEEK IN 1967

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When he was very poor Great LP Break-up?

TOP POP NEWS P. P. ARNOLD *POPWORD*
MICKIE MOST'S hit-making secrets New singles by SMALL FACES CLIFF RICHARD

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on C15 2575

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Sgt PEPPERS LONELY HEARTS CLUB BAND
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Parlophone PMC 102 (1/6) PCS 7027(4)

AND THE BEATLES GO ON

Thursday, June 1 sees the release of The Beatles' eighth studio album, an advert for which decorates the cover of this week's NME. In the issue previous, John, Paul, George and Ringo broke their almost year-long silence to the world. They look different, and they've spent – at the time unheard of – six months making a very different album. As John Lennon puts it: "People must realise that we couldn't go on making the same type of record forever."

As it turns out, of course, "people" more than get it, and this week's issue is evidence of that. Not only does the album sit at the top of the NME LP chart (to be displaced 23 weeks later by *The Sound Of Music* soundtrack), but Derek Johnson reviews *three* singles comprising cover versions from the album: Joe Brown's 'With A Little Help From My Friends', David & Jonathan's 'She's Leaving Home' and Bernard Cribbins' 'When I'm Sixty-Four'. Hendrix, too, gets involved by covering the title track in concert within days.

In other words, looking back, it seems pretty strange for an advert to be urging people to "remember that 'Sgt Pepper's Lonely Hearts Club Band' is The Beatles".

ALSO IN THE ISSUE THAT WEEK

• The Small Faces' new single 'Here Comes The Nice' is declared to be "a goodie!" by Derek Johnson. "Rather more subdued than most of their discs," he writes, "it has an attractive melody line and fascinating harmonies."

• A mail order advert on page 11 offers up granny glasses at 12 shillings and 6 per pair and roll-neck sweaters for the same price.

• There is a track-by-track guide to The Hollies' 'Evolution', which is declared to be "an ear- and eye-opening production".

• On the eve of releasing his first solo single, Gerry Marsden talks about life after The Pacemakers. "I still meet them all in the pub and we play golf together," he says.

• Hippy Hollywood turns out for the start of The Byrds' six-night stand at the Whiskey A Go Go. Supports for the opening show are The Doors and Buffalo Springfield.

NME

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Let's hope there is a denial about ...
SUPREMES BREAK-UP
This Supreme are the world's most successful female vocal group. They have in the past been accused of being a 'one-trick pony' but now they are back with a new single 'The Love Train'.

ANDY GRAY
Tropedy

HOLLYWOOD CALLING BY FRANKY HODGSON
The Hollywood Bowl is the most famous outdoor theatre in the world. It's the perfect place for a summer concert.

CILLA STOPS THE PALLADIUM

SOLO-THINKIN' BY NOIRE DESMOND
Cilla Black is back with a new single 'The Love Train'.

WHERE DID OUR LOVE GO?

Following on from Florence Ballard missing an important show at the Hollywood Bowl (and being replaced for the performance by Cindy Birdsong of Patty LaBelle And The BlueBells), there are doubts over the future of "the world's most successful female vocal group". "It would be a tragedy for pop music if they split," writes Andy Gray.

MARRIAGE BEFORE TWENTY SHOULD BE ILLEGAL
says P. P. Arnold who wed at 16

By ALAN SMITH
Name in Post
Nothing to lose

CHARLES SAYS HIS SOUND IS BRAND NEW

SPECIAL RELEASE NEW LP

THE FIRST CUT IS THE DEEPEST

In line with the lyrics of single 'The First Cut Is The Deepest', soul singer PP Arnold, who wed at 16, goes on record as saying she thinks marriage before the age of 20 should be banned. As well as this, she says of Ike and Tina (with whom she used to sing): "I don't have any comment, except that Tina is a very lovely girl and I feel sorry for her."

THE LEGENDARY NME CROSSWORD

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CLUES ACROSS

- 1 In the event that 'Drunk Girls' are on it (4-2-9)
- 9 Just the place to dream of Lissie doing a performance (2-5)
- 10 Aretha Franklin demanded just a little bit of it (7)
- 11 Hazel _____, whose hits included 'Eighth Day' and 'Will You?' (1-6)
- 13 This release wasn't up to Blink-182 (4)
- 16+31A My Chemical Romance with my negative romance (1-4-4-3)
- 18 (See 32 across)
- 19+20A "To get down on her knees, hey that's how it begins, she'll feel those _____, hurtin' her, hurtin' her", The Searchers (7-3-4)
- 21 Just the usual for The Slits' '_____ Girls' or Kano's '_____ Me' (7)
- 22 Group that took 'Ebenezer Goode' to Number One in 1992 (6)
- 26 (See 7 down)
- 27 Prog-rock band The Alan Parsons Project's final album, named after a celebrated Spanish architect (5)
- 29 Paul _____, '60s teen idol who co-wrote Michael Jackson's 'This Is It' and Frank Sinatra's 'My Way' (4)
- 30 Presumably there's no blues on this album by Guillemots (3)
- 31 (See 16 across)
- 32+18A Fronted by Jacoby Shaddix, they've been 'Getting Away With Murder' (4-5)
- 33 Gorillaz have taken it for a spin (5)

CLUES DOWN

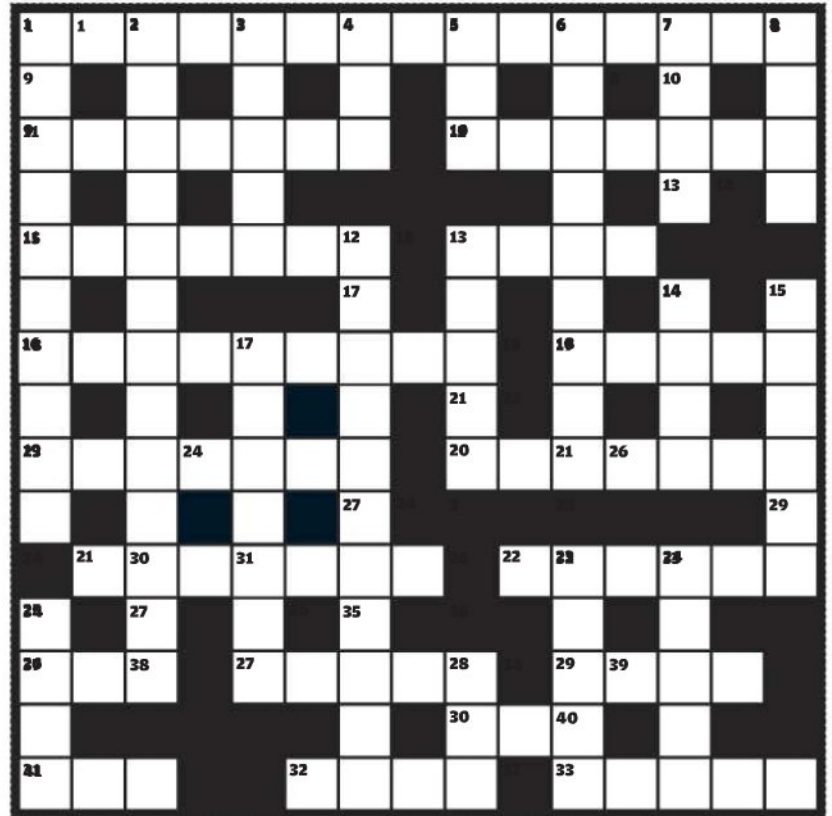
- 1 No, not that far east for Foals (4-6)
- 2 So Klaxons are still going? (3-3-4-3)
- 3+15D Status Quo's early music was very cool - and hot (3-2-3-3)
- 4 Much uproar with inclusion of a Wonder Stuff album (3)
- 5 _____ Wiksten, singer with The Wannadies (3)
- 6 Older ways somehow worked out for band who asked 'How Did It Ever Come To This?' (9)
- 7+26A Splashed out on myself and got an Andrew WK album (1-3-3)
- 8 Larry _____, guitarist with James (4)
- 12 Rapper who was born Rodney Hylton Smith in London in 1972 (5-6)

- 13 Jared confused about member of legendary '60s band The Yardbirds (5)
- 14 Changes in the main coming from Primal Scream (4)
- 15 (See 3 down)
- 17+23D Influential US band who had a 'Fear Of Music' (7-5)
- 24 Caroline _____, former tubthumper with Glasvegas (5)
- 25 Make a move to complete line from a Kooks song "Still I need your _____, 'cos you always pay for it" (4)
- 28 A bit of a miracle to name a member of Yeasayer (3)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 8, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a bag of CDs, T-shirts and books!



MAY 8 ANSWERS

ACROSS

- 1 Heartbeat Song, 8+28A Audio Bullies, 9 Coming Up, 10+28D Fall Out Boy, 12 Rooster, 14 Rich Girl, 16 Eminem, 18 Dolf, 22+7D Strange Glue, 25 Alpha, 27 Adele, 31 Ed, 32 Keane, 33 Y Control.

DOWN

- 1 Head First, 2 Andalucia, 3+23D Too Tough To Die, 4 Exciter, 5+17A Temper Trap, 6 Oh No Not My Baby, 11 Drums, 13 Tune, 15+24D Lily Allen, 18 Dogs, 19 Foo, 21 Al, 26+20A Hotel Yorba, 29 Leo, 30 Sir.



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Pete Cashmore



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GLASTO DOES NOT NEED BONO

From: Tom Hendrick
To: NME

Bono's out! And thus my Glastonbury prospects are looking far more exciting. I bought my ticket before the line-up was announced, and when the headliners eventually came through, U2 were the rain on my parade. I was pondering sticking my ticket on the internet and inviting the highest bidder to take it off my hands. I see this latest twist as being evidence of a greater power at work in the universe. Obviously someone looked down on the Glasto bill from up on high and deemed Bono just too incurably up his own arse to be given a further platform to blow his own trumpet. I reckon Gorillaz are a decent stand-in, though the thought of Dizzee stepping in and replacing the holier-than-thou one was briefly amusing. I've now got a dilemma over whether to stick to my guns and watch The Flaming Lips on the Other Stage or go check out the cartoons. If Bono should happen to read this letter, I feel sure that, like all men of divinity, he will forgive me.

NME's response...

From: NME
To: Tom Hendrick

Now Tom, revelling in other people's misfortune is never nice. Even when they're the most sanctimonious tosspots on Earth. I think we could have done much worse than Gorillaz though. We ran an office sweepstake on it, I got a tip-off via Wile E Coyote via Murdoc, bagging myself the princely sum of £12.20.

Get in touch at any of the above addresses. And winners should email letters@nme.com

KNOTTED UP IN GRIEF

From: Ryan

To: NME

I feel so bad that Paul Gray from Slipknot is gone (*NME.COM*, May 24), but I suppose, looking on the sort-of-bright side, that they do have a hell of a lot of other members to fill his space. Slipknot have gotten terrible over the last few years and, in a weird way, I think something as morbid as a death in the Slipknot family may even create a more destructive musical element to their next album. RIP Paul - we will miss you.

From: David James Papa

To: NME

If you've never been to a Slipknot show then you'll never understand about their awesome power. We lament for you, Paul Gray.

From: Carlapol

To: NME

OK, Paul Gray is dead. Now let's keep a sense of perspective. We are all going to die eventually, it's not that big a fucking deal. Let's not all start banging on like Slipknot were Joy Division - they were just a bunch of geeks hidden behind their stupid masks. Ian Curtis he was not!

From: NME

To: Ryan; Paul Gray; Carlapol

An interesting, not entirely sympathetic cross-section of reactions there. But then, you live your life behind a frightening leathery mask and apparently you prompt extreme responses. Are you listening, David Dickinson?

I 'ATE THE '80S!

From: David Badger

To: NME

Am I the only one to have noticed that the BBC, in

their '80s season, have conveniently airbrushed out half the decade? The '80s I remember goes: Johnny Hates Jazz, Milli Vanilli, Sinitta, Huey Lewis & The News, Phil Collins, Chris De Burgh, Living In A Box, Foreigner, Bros, Thompson Twins, Nik Kershaw, Sting, Howard Jones, Five Star, Sonia, Dire Straits. And some more Sting, if we were lucky. I'm sorry, but it was a terrible time to be a teenager. That's why we invented acid house!

From: NME

To: David Badger

Certainly, the recent season involved a fair amount of revisionism, whitewashing, and the shameless propagation of the myth that Boy George was any good. But if you hated the bad stuff so much then why on Earth would you want to live them all over again? That's the joy of the retrospective - you don't have to retrospect EVERYTHING!

CURTIS-Y CALLS

From: Joe New Wave

To: NME

Great man, great issue, great tribute (*NME*, May 22). Considering the lack of time Joy Division were in the limelight, it is impressive to see what Ian Curtis and his fellow bandmates produced. With the aid of Martin Hannett, their music was brilliantly dark and had a post-punk edge only Joy Division could create. An inspiration for many; may he rest in peace.

From: George Knott

To: NME

I bought the Ian Curtis edition of *NME* this week, and personally, I can't stand all the anniversary of his

death stuff. Ian is one of my biggest idols and I find all these faux Ian fans very annoying. People don't seem to care about Ian for 364 days of a year, then when May 18 comes round he's everybody's hero. The lead singer of Hurts said that his favourite Curtis lyric was from 'Shadowplay', then the lyric he said was from 'Twenty Four Hours'. He couldn't care less about Ian.

From: Holly Pinkham
To: NME

I am currently a pupil at Ian's old school (King's School, Macclesfield) and I agree that such an icon deserves to be much more celebrated than he is, both in his hometown and at King's. I have decided to try to persuade the Head Of Music at the school to create some sort of acknowledgement of the fact Ian Curtis went to the school. He is a source of inspiration for other pupils interested in music, including myself. Thank you for your excellent article about one of the most important musicians of the last 40 years.

From: Arthur MacDonald
To: NME
It's a shame the appreciation of Ian Curtis remains so neglectfully conservative (politically, analytically, locally and nationally). Paul Morley is conservative (small 'c') and how cheap is an article reprint? Must all thought be "the life of what is dead moving within itself"? Isn't the beauty revolutionary and radical?

To: Joe; George; Holly; Arthur
From: NME
Many thanks for your words one and all, both kind and not-so-kind. George, surely you can see that if an issue like this leads to a new generation of Curtis-ites, that it's a good thing. As for Arthur, we've had your letter analysed by NME's specialist forensic experts and we are in complete concurrence - we have no idea what you're talking about.

SILLY ALLEN

From: James Brodie
To: NME
Have things really got so bad that we are festooning Lily Allen with Ivor Novello Awards (May 20), thus

affording her the opportunity to weep nauseatingly like a wronged toddler with a skinned knee? You could put a jellyfish and a zither into an otherwise empty room and within half an hour it would have come up with something better than 99 per cent of her oeuvre. She has been threatening to quit the music biz for ages now: how about doing the world a favour and actually being true to your word this time?

From: NME
To: James Brodie
I, on the one hand, heartily thumbs-up your view that Lily should throw in the towel, while forcing myself to admit through grinding teeth that 'The Fear', for which she was being rewarded, was a bit good. And remember, once she quits, we're left with the likes of Eliza fucking Doolittle, who may just be the worst thing ever.

From: James Brodie
To: NME
I'm with you on the Doolittle thing, but whenever I hear Allen's voice I imagine that, if her records had faces, they would all be looking at me with one eyebrow cocked because I am wearing the wrong kind of loafers. Hateful.



STALKER

From: Emily
To: NME
"I met Jemaine Clement from Flight Of The Conchords at Wembley. Oh what a night!"

NEW YOUNG PONY-AND-TRAP CLUB

From: Padraig
To: NME
Isn't allowing Tahita from New Young Pony Club deciding which band's singles sound good (NME, May 22) and which sound crap a bit like allowing Susan Boyle to judge a beauty contest?

MURPHY IS RIGHT TO DISBAND LCD

James Murphy's decision to retire LCD Soundsystem means wave after wave of fresh Murphy-related creativity beckons. The other upside is that he is leaving the world three untouchable albums that have genuinely shaped culture. In fact, there's a lot to be said for the perfect break-up. It's strange that bands who put so much effort into getting it right when on form lose all perspective when they end, and go on aimlessly tarnishing their reputations. The power of a good break-up is there for all to see. The Smiths perhaps didn't plan it, but with Johnny Marr's departure effectively breaking the band in 1987 it left the group who had only ever released perfect albums with no bad songs (apart from 'Money Changes Everything'). Read Paul Stokes' full blog on NME.COM

Best of the responses...

The idea that 'Money Changes Everything' is a lowpoint for The Smiths is questionable at best and embarrassing at worst.
John Regan

Great article, Paul! Imagine if Oasis split after 'What's The Story' Morning Glory', instead of going on and ruining everything - that has



to be Noel's biggest regret.
Constant Supply

He is not exactly finishing it all on some massive high. The new album is boring and sounds like it was released five years ago.
Matty

No bad Smiths songs? Three words: 'Meat Is Murder'.

Self-righteous yawngasm!
BT Schonewald

Totally agree with you, Murphy will still make music and it'll still be great, but I imagine LCD started out as a hobby that just took over.
BD

Two words: Gary Lineker.
DM

From: NME

To: Padraig
Ouch! We actually think that lovely SuBo would be the perfect judge of a beauty contest. But then we're only being nice about her because we heard that she's a multi-millionaire now and we're hoping to steam in for the inheritance.

VICIOUS REMARKS

To: NME
From: James Anthony Kerrane
Gavin Haynes compares Interpol's Carlos D to Sid Vicious (NME, May 22)? On yer bike, son! He is nothing but a fop. Carlos Dengler is NOT Vicious.

From: NME
To: James Anthony Kerrane
James, please consider the facts. Both of them were bass guitarists. Both of them were signed to

EMI. Both of them had remarkable haircuts. And both of them wound up their careers in New York, although admittedly, in Sid's case, this wasn't exactly by choice. When you think of it like that, it's not so much a 'comparison' as a 'OMFG - ARE THEY ACTUALLY THE SAME CHUFFIN PERSON?'-type affair...



STALKER

From: Lauren
To: NME
"Liam Fray from The Courteeners and me at Paris' La Fleche D'Or in May"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

RAY MANZAREK, THE DOORS

QUESTION 1

Which song did Jim Morrison sing to you when you met him on Venice Beach in 1965?

"Moonlight Drive". Oh, and there was 'My Eyes Have Seen You' and something else. 'Summer's Almost Gone'."

Correct



QUESTION 2

Complete this lyric from 'The Crystal Ship': "The crystal ship is being filled..."
"Originally 'A thousand girls/A thousand pills' but we changed that because 'oh no, that would be an advocacy of pills'. It was changed to 'A thousand girls/A thousand thrills'. Was that what [Jim] was like? You English devil you! No, we were just cosmically conscious."

Correct

QUESTION 3

What's the alternative title for 'Oh Thou Precious Nectar Filled Form' from your 1973 solo album 'The Golden Scarab'?

Correct



QUESTION 4

What's been the highest chart position for 'Light My Fire' in the UK?

"Who cares!"

Wrong. Number Seven in 1991

"1991? Well what the hell happened to you guys in 1967? You didn't get onto The Doors



until 'Hello, I Love You' for God's sake. We had to have a hit 'single' and be on *Top Of The Pops* to get anything going in England."

QUESTION 5

Who directed the video for your 'Weird Al' Yankovic collaboration on the Doors pastiche 'Craigslit'?

"I have no idea. Who cares!"

Wrong. It was Liam Lynch

QUESTION 6

Which song was rejected by producer Paul Rothchild from your third album 'Waiting For The Sun'?

"I give up, what?"

Wrong. 'The Celebration Of The Lizard'

"Oh, well it's not a song, it's a piece, an epic creation. It wasn't rejected by Paul Rothchild, it was rejected by The Doors! Let's not dump on Paul Rothchild, we didn't have it together yet. The only song Paul Rothchild ever rejected was the entire 'LA Woman' album and specifically 'Riders On The Storm'."

OK, half a point

QUESTION 8

In which European city did Jim collapse onstage following a drug binge?

"How could I ever forget? Amsterdam. Jesus! It was a crazy day for Jim, coming out of Germany into Amsterdam and our manager Bill said, 'Anybody holding anything, get rid

of it because we're about to go through customs leaving Germany' and Jim pulls out of his pocket a little block of hash and Bill said 'Get rid of it, man!' and Jim proceeds to swallow it. By the time we were about to go onstage he'd passed out and was carried off. Vince the roadie came in and said, 'Five minutes, guys!' as Jim was being carried out on a stretcher with a sheet over him."

Correct



QUESTION 8

Where was your first gig outside the US?

Correct

QUESTION 9

What song were you performing in your last filmed clip with Jim?

"There's two things: the last performed piece was 'The Soft Parade' on a PBS TV show, that was amazing, but there's also an Australian filming of when we were recording 'LA Woman' and I think it was 'Crawling King Snake'."

Correct

QUESTION 10

How many charges were brought against Jim after he exposed himself onstage in Miami?

"There were four charges: indecent exposure, public drunkenness, public profanity and simulation of oral copulation. The trial was even stranger, bizarre. Judge Murray Goodman was up for re-election - if he'd let Jim Morrison walk he'd never have been re-elected. And shortly after he was re-elected he was disbarred for taking a bribe from a child molester."

Correct

Total Score
7.5/10

"So I don't get a trophy? Shit, I was looking forward to getting an English trophy."

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9

50 BIGGEST RISK TAKERS IN MUSIC TODAY

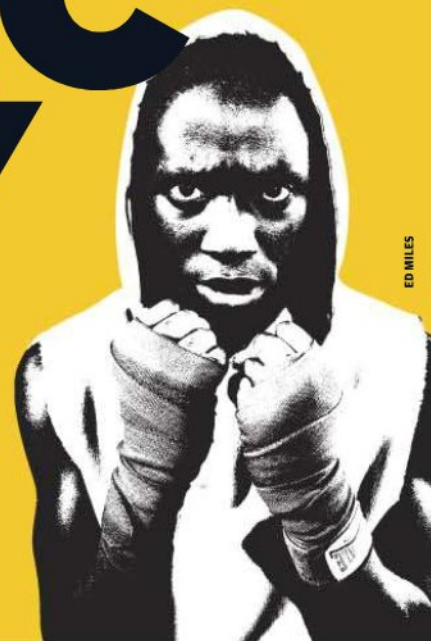
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